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BURKE, THE SLOGGER;

OR,

THE DAUGHTER OF MIDNIGHT.

A TALE OF MYSTERIES OF CITY LIFE.

CHAPTER I.

THE SINGING GIRL.

A cry for help, a weary, wailing cry which rang shrilly through the deserted streets, and floated mournfully upon the cold night air; a sound so fraught with pain and terror, that, heard in those restless, wakeful moments, when the sick and ailing, tossing to and fro their aching heads, pray for the long coming day, was enough to banish all hope of sleep for many an hour, or if a broken slumber closed their eyes, to fill it with dread horrors and vague alarms.

A woman's voice it was which plaintively besought help and protection from ill usage. A fair and fragile figure struggled in a ruffian's grasp—a gentle girl's face, pale and delicate, upon which want and misery, however, had set its mark, was turned upwards in the sallow gaslight towards the lowering visage of the villain threatening her. No one had responded to her cry—no one had come to her assistance—to save her from his violence.

They were in a narrow, crooked, ill-lighted, ill-paved back street, in a low, vile neighborhood, adjoining Tothill Fields. A dreadful place, reeking with filth, and squalor, and disease—inhabited but by the most wretched of the wretched—the most vicious of the vicious—a hideous population, savage and dangerous.

An awful pest ridden spot, such as the dwellers in the wealthy quarters of this great world of bricks and mortar, that we call London, never wot of.

A girl who was fifteen at most, and who, in spite of her rags and misery, had delicate features, and soft, fair skin, and was yet beautiful, though hunger-pinched and pale and wan, was wrestling desperately with a bull necked, burly ruffian, who, with threats and oaths, was striving to force some money out of her hand, that she, with all the little strength at her command, held tightly clenched. No one was passing by at the time to whom she could appeal. They were struggling upon the door-step of an uninhabited house, which had fallen into ruins through long neglect.

Down the wretched street, at the entrance of which this shameful outrage was taking place, there were lights here and there in the windows, but crime and violence were so common in this neighborhood that it was not at all likely that a woman's shrieks would bring any one to the spot; and even if they did, it was very improbable that the persons so brought would venture to interfere with the brawny ruffian ill treating her. No, there was no hope; she must submit to her fate. But yet she could not give up her hard earned money without an effort; she had toiled for it wearily all day long in the bitter cold, in the biting wind, in the wet and deadly streets, where, every day, from early morning till past midnight, she strove to earn a meagre but honest living by hawking flowers and singing songs.

Not only was it all the money which she possessed in the world, that the ruffian would have robbed her of, and the only means of obtaining a morsel of food, and a miserable bed to rest her weary limbs, but he was robbing her of money which was not even hers. Well did she know that if she returned empty handed to the old woman who claimed her as her child, she would be cruelly ill treated and abused—that her unnatural task-mistress would never forgive her if she lost the money which was necessary to purchase a new stock of flowers for to-morrow. She had taken a long and painful pilgrimage that day through the stony-hearted city, and it was only at last that her pale, innocent face, and sweet, melodious notes, brought to her a little harvest of halfpence, and she was taking this money home, poor neglected flower—taking it home with a little joyful flutter agitating her heart, made joyous by her great good fortune—when chance threw her in the way of the ruffian.

He knew her well. Everybody in that miserable quarter of the town was well acquainted with this young, fair creature, whom he poor hunger-pinched dwellers in noisome courts and alleys named the Lily of Westminster, because she was so pale and delicate, and her slender form and finely chiselled features so unlike the stunted figures and course faces around her. He knew her well, and the avaricious, miserly old woman who called herself the girl's mother—who, although she was reputed to be enormously rich, yet, to the astonishment and indignation of all acquainted with the circumstances of the case, compelled this poor fragile flower to face the bitter blast and pitiless cold—to suffer hunger, fatigue, and privation, but to add a few paltry silver pieces to the old woman's already over-gorged coffers.

This old woman, who so shamefully ill used her, kept a miserable tavern at the bottom of the street in which the girl encountered her tormentor, which was frequented only by the worst characters, this man among the number. She also knew him well, and his reputation for acts of cruelty and violence—bloodshed even, if report spoke truly. He had heard the money jingling in her hand as she went by, and had called upon her savagely to stop and deliver up the treasure. She had denied that she had anything to give—then had refused to give it—then had entreated him not to rob her of it. Thus had the struggle ensued; and she, in dispair and terror, thus shrieked aloud for the help which she, alas! called for in vain.

"Give it to me," the ruffian growled betwixt his set teeth.

"Oh! don't, sir, please," the young girl pleaded.

"Give it to me, I say, and be silent, or I shall have to use force."

But she shrugged.

"I tell you, Lily," the ruffian said, "if I hadn't got the temper of an angel, I should have murdered you before this. But you know it's only because I love your pretty baby's face that keeps my hands off you."

"Oh, sir—oh, please!"

"Will you give it up?"

"Oh! don't take it from me, Bill. Not all of it—not quite all of it! You shall have some of it, if you will promise not to rob me of all."

"Who's a robbing of yer?" replied Bill, reproachfully. "Don't you go for to say that of me, mind, or I'll half kill yer the next time we meet in the dark. Didn't I ask you pretty to give it up, and you wouldn't?"

"And then you said you'd take it."

"I know I did, and I mean to, for I always keeps my word."

"Oh! how you are hurting my waist! Do leave go a minute, Bill, for the love of mercy!"

"It don't hurt me."

"Oh, dear!—oh, dear! But you wont take it all, if I give you half?"

"Wont I?" replied the ruffian, as with a cruel violence he wrenched it out of her hand, and flung her from him half senseless against the wall. "Why should I take half when I can get what I like? Besides, you've given me such a deal of trouble, or else perhaps I might—there's no telling."

But as the ruffian stood counting over his money in his own hands just underneath the lamp-post, it occurred to the girl that there was a chance of regaining possession of her treasure by a sudden clutch and a precipitate retreat.

With this intention she approached him stealthily. She crept close up to his elbow, and stretched forth her hand; but he was watching her out of the corner of his eye, and just as her fingers were about to close upon the money, with a savage oath he struck her down.

It was a cruel, cowardly blow, for it was a cruel coward who struck it. It was not, perhaps, so hard as he could have struck, had he so chosen; but the poor young thing fell beneath his hand without a groan. And seeing her lie perfectly still, apparently lifeless, the villain, thinking that he had perhaps killed her, attempted to fly. But as he turned round, and prepared to make a rush through a low archway which formed the entrance to this by street where the scene I have described occurred, he found himself suddenly face to face with a stranger.

A tall, swarthy man, well built and muscular, with a bold, handsome gipsy face, and a loose, careless style of dress, which was evidently of foreign origin. He was a strong man, the other could see at a glance, and a formidable antagonist, if he meant to fight. But did he? Did he mean to interfere?

His first words settled the question, and dissipated what doubts the bully might have had upon the subject.

"Stay!" this stranger cried aloud; "stay, will you? Where are you going to?"

"I'm going where you wont hinder me from going!" replied the other, sullenly. "Stand out of the road!"

But instead of obeying this command, the new-comer placed himself in the very centre of the path, and, stretching out his hands, grasped the ruffian by the neckerchief.

"What do you want with me?" growled the blackguard between his teeth, half astonished and half alarmed, for he was quite unused to such treatment. "Do you know who you've got hold of?"

"Of some cowardly, sneaking scoundrel, I expect!" answered the stranger, "or he wouldn't be ill using a poor young girl who couldn't turn on him. Who are you?"

"You'll find out who I am pretty soon, if you mean fighting!" Then, with a threatening gesture, he added, "Do you?"

"I'm not at all particular!" said the stranger, quietly, and in a sort of drawling tone, which appeared to be natural to him. "If you want a thrashing, I'll give it you and welcome."

The man addressed wrenched himself from the speaker's grasp with an oath, and threw himself into a boxing attitude.

"You're not used to these parts, I expect," said he, "or you'd have heard of the Slogger?"

"I've not heard the name before," said the stranger, smiling. "Are you the party?"

"Yes, I am," replied the other, gruffly; "and I am called so because it is a way I have got of fighting; otherwise, my name is William Burke."

"I do not want to know anything more about your private history," said the drawling stranger. "But you want to fight? Let us fight, without so much talk, because I want to look after the lady!"

"You'll have enough to do to look after yourself, or I'm much mistaken!" said Burke, turning back his coat cuffs.

"I don't at all think it likely!" remarked the stranger; "but, in deference to your better experience, I'll lift her up first."

Then, as he spoke, he stooped over the fallen girl, and raised her very tenderly and gently into a sitting posture.

"You must be a cowardly, craven scoundrel to have treated her so!" he said, in quite a placid tone of voice and as though he were paying a compliment. "You must be a cowardly, craven scoundrel to strike a pretty thing like this!"

Burke maintained a savage silence.

"She's not your wife, is she?"

"No."

"I hope not, and I think not; and she is not your daughter."

"Why?"

"Because nobody with such a monster's face as yours could possibly be the parent——"

He was rising slowly to his feet as he said this, when the other man made a sudden rush upon him, striking out furiously as he came, but the stranger, starting back to avoid the blow, fell full length upon the ground, and Burke, also losing his balance, went ploughing the mud with his nose in a way which by no means improved his beauty. The next moment they had both scrambled to their feet. Then they were ready to fight in earnest. Burke, backing against the wall of the opposite arch, thus got as far away from his antagonist as he possibly could, and then coming dancing forward very nimbly, popped down his head all in a moment and ran at the stranger with a tremendous force, intending to butt him in the breast.

But this style of fighting appeared to be perfectly familiar to the cool stranger, and jumping out of the way at the very nick of time, he delivered a terrible upward blow in the other's face, which sent him reeling on his hands and knees. Then he lay in the mud, and would not get up again.

"Had enough?" asked the victor.

"Plenty for the present," ruefully responded the vanquished.

M'LLE MARIETTA RAVEL, Danseuse and Pantomimist. For Biographical Sketch see another column.

"Don't try to pick a quarrel again, then," replied the stranger; "or next time you may meet with some one who may not treat you with so much consideration."

The victim, feeling his contused countenance, wondered what he should have had if he had met with such a person, but remained silent. Meanwhile the stranger, without paying any more attention to his fallen foe, was bending over the girl, and gently chafing her hands between his own. There was a pump close by, and he fetched some water in his palms, and sprinkled it upon her face, smoothing her hair very gently as he did so.

"Poor child!" he muttered in a low tone, speaking in a gentle, soothing voice, as a mother might have spoken to her babe. "You're getting better now, are you not? Do not be afraid; nobody shall hurt you."

The girl by this time had opened her eyes, and looked round with an expression of wild alarm for the man who had ill-treated her.

Then, from Burke's prostrate figure, her eyes reverted to the stranger.

"What has happened?" she asked.

"Nothing—nothing!" replied the person addressed. "Only a little friendly difference between my friend here and me; but we're all right now—are we not, Mr. Burke?"

"I don't bear no malice—not till I'm well again, any how," said the other. "There's only one man ever beat me before, that's one thing. You've come off conqueror to-night, I don't deny; but some other time——"

"To be sure—of course! Whenever you like, 'name the happy day,' as the saying is. And you, my dear, can you stand now, do you think? Where do you live; I'll see you to the door? Lean on me."

"Thank you, sir, I feel quite strong now."

"What are you looking for?"

"For—oh, for nothing!"

"You've dropped this little basket, haven't you? And here are some little packets of violets. You will give me one, won't you, as a reward of valor? Or, stay, I'll buy one, if you will allow me?"

"Oh, no, sir! If you will only accept of one——"

"My dear child, I'll treasure it for your sake. Besides, I love flowers, and blue skies, and beautiful faces, and all else that is lovely."

But although the basket and flowers had been restored to her, the poor girl still lingered and looked about her, thinking that perhaps the money of which she had been robbed might be lying on the ground. Such, however, was not the case, and she relinquished her search with a sigh, as she thought of the reception she would meet with when she returned penniless home.

"Have you lost anything?" asked the stranger.

But Burke had crept round behind the girl, and clutched her by the wrist.

"Don't tell him I took it," he hissed in her ear. "Don't betray me, or you'll smart for it."

"What's that you say?" asked the stranger.

"I was telling her she'd catch it for going home without any money," said Burke, in a cringing tone of conciliation.

"Why's she doing that?" asked the stranger.

"Because she's got none, I suppose.

"What's she done with it?"

"She has lost it."

"Is that true, child?"

The girl looked from one to the other, and hesitated.

Burke again squeezed her arm.

"Why shouldn't it be true?" he said.

"Just come from behind there, will you?" said the stranger, "and let's see what you are doing. Now, my poor child, speak for yourself."

The girl hung her head, and answered in a low, trembling voice.

"It is quite true, sir. I have lost it."

"What! he took it from you, eh?"

"No, no, sir!" she stammered.

"Oh, very well, if you say so; only I'm sure he's villain enough for anything. And how much was it, my dear?"

"Eighteen-pence."

"Three shillings!" interrupted Burke.

"No; it was only eighteen-pence."

"Well, there are three shillings, anyhow," said the stranger, handing her some money; "and now let me see you safe indoors."

"Oh, no!" the girl cried, bursting into tears. "I cannot take it."

"Why not?"

"Oh, dear! I don't know, but you seem like an angel sent to help me. I—I am afraid."

"Stuff and nonsense!" said the stranger, laughing. "What a little, little child you are?"

"But, sir——"

"Well, what?"

"It is so much money to give me!"

"Do you call three shillings a large sum?" the stranger said, wonderingly. "You must be very, very poor in these parts."

"I do call it a large sum to give away, as you have given it, sir, out of pure kindness of heart. But heaven will repay you for it!" said the poor girl, her eyes filling with tears.

The stranger was silent for a few moments, and appeared to be thinking deeply; then, with a heavy sigh, he dismissed the subject which had occupied his thoughts, and said, with affected light-heartedness, "Come, come, let us get on a little quicker. Show me where you live, and I will see you safely as far as the door."

"I am going to Mrs. Crowe's," said Burke, joining in the conversation; "and I will show you the way."

"What does he say?" asked the stranger of the girl, at the same time looking doubtfully at the proposed guide. "Where is he going?"

"To my mother's, sir. She keeps a small tavern at the bottom of the street."

"Ah, that makes it another thing. Is he one of her regular customers?"

"He comes there very often," answered the girl, with a slight shudder.

And the stranger, upon receipt of this information, smiled slightly, as if to imply that the character of Mrs. Crowe's establishment must be rather questionable.

"Go first, if you please, Mr. Burke," said the stranger, smiling: "you have such a funny trick of getting behind people, one can't help thinking you want to get the better of one."

"It's only my way!"

"A very nice way, too—only I do not care about it. Go on in front."

Then, taking the girl's hand in his, the speaker, preceded by Burke, began cautiously to pick his way over the uneven pavement of the dark and wretched street down which lay the road to Mrs. Crowe's tavern.

A dark and dangerous way it was to travel, which lay among deep ruts and pools of filthy water—over heaps of decayed vegetable refuse and open drains. Presently they arrived before a house even more miserable and dilapidated than its neighbors, the front of which was propped up by huge beams, and was covered with unsightly cracks and seams.

In reply to a peculiar whistle, the door was opened and a hideous old woman came, with a candle in her hand, to let them in, and mumbled a welcome, when she at last recognised Mr. Burke.

The stranger peered eagerly into the interior, and at the old woman, then he turned to the girl.

"Is this your home?" he asked.

"It is, sir. It is the only home I have."

"Lord help you, child! Who is the old woman?"

"My mother, sir."

"I think I should like to come in."

"No, no!" the girl replied, in a terrified whisper; "do not think of it."

"Why?"

"Because—because——"

"Well?"

"Because there are dishonest persons here who would not scruple——"

"I have nothing about me worth stealing, child."

"But—but—do not come."

"Don't fear for me. Let them do their worst. They'll find me a tough customer."

He laughed as he spoke, and stepped forward into the thieves den, and the door was closed and bolted behind him. The old woman eyed him curiously, and she and Burke exchanged significant glances, and whispered together in a dark corner behind the stranger's back.

He was a bold man, surely, to trust himself within the lion's mouth.

CHAPTER II.

IN THE LION'S DEN.

How was it that so fair a creature should have fallen into such hands? How was it that one so pure and innocent as it was very certain this young girl was, in spite of the hard, toilsome life she led, and the sore temptations thrown in her way, should have been reared and nurtured in this dreadful place? Was it possible that the sinister-looking old woman who opened the door could be the natural protector of one so young and beautiful—beautiful, in spite of cold, and misery, and want? What mystery was here? What was the secret, if any, of the Lily's birth? All these, and many other questions, agitated the stranger's brain as he entered the house.

"I'll find out all I can about her," he thought; "and do all I can to help her. And I may find out that other secret, too, which I am in search of. It is in such places as this that I must seek for her I loved."

And as the thought passed through his brain, again the dark cloud of care flitted across the stranger's handsome face. Again his brow was overcast, and a look of intense anxiety and alarm convulsed his features, and lent to his countenance an appearance of premature age, from which in his gayer moments it was free. As he passed into the house the old woman stared at him eagerly, and whispered to Burke.

The ruffian also seemed to eye him attentively, and had somewhat the look of a dangerous animal crouching for a spring, but the stranger heeded him not.

"Who is it you've brought with you?" asked the old woman.

"He's all right!" said Burke.

"One of us?"

"Can't quite make him out."

"What's he got?" asked the old woman, eagerly.

"Can't say," responded Burke, slowly shaking his head; "but we'll find out directly! I take him for a flat myself; and if he is, we'll empty his pockets for him!"

"What a state your face is in, Bill! What's the matter?"

"Oh, nothing," responded the Slogger, rather bashfully.

"Have you been fighting?"

"Ah!—a round or two!"

"What, with *him?*"

"Ah!"

"He's disfigured you dreadfully, I must say! I thought nobody could touch you!"

"There, you needn't trouble your head about the matter!" retorted the man, fiercely. "And I haven't done with him yet, mind you! Give us some water to wash off the dirt!"

The old woman did as he desired, and, standing at a sink in a dark corner, the two evil-doers whispered to one another, with every now and then an ominous glance towards the stranger, which seemed to bode him but little good. But he appeared to be quite indifferent to what they thought or said about him. Preceded by the young girl, he entered a low, close-smelling room, the ceiling, walls, and floor of which were all of one uniform blackness, the result of smoke and dirt, and a quarter of a century's neglect of soap and water.

It was the public room in which they found themselves, and there were present some half-dozen or so of very dirty, ragged, and disreputable customers—two sleeping heavily, with their heads upon the tables—one singing a dreary stave, with a fol-di-dol chorus, in which nobody joined—two or three more together in a corner whispering. There was a thick cloud of rank tobacco smoke hanging about the room.

The stranger, with a slight expression of disgust at the squalor around him, took a vacant place by the fire side, and motioned the young girl to sit down beside him. But she smiled faintly and shook her head.

"My mother is watching me," she said. "She will be angry with me if I talk to the customers. You will not stay long?"

"No, no. But I wanted to ask *you*——"

The old woman at this moment called to the girl to come to her.

"Ask the gentleman what he will take," she said.

He gave an order, which she repeated to her mother, and the old woman, retiring within a gloomy bar, began to prepare the liquor, with her back towards the girl.

First she poured the spirit into the glass, and then fetched, from a drawer in an inner room, something in a white paper, and, coming back with this in her hand, her eyes and those of her daughter met, upon which the old woman asked, angrily, what she was doing there, peering, and prying, and bade her tell the gentleman that the kettle wasn't quite upon the boil, but that he should have his grog directly it was.

"Very well," the careless stranger said; "there isn't the least hurry."

"It won't be long, sir," the girl observed, speaking in an absent way, and keeping her eyes the while fixed upon the old woman's movements. "I won't keep you waiting very long."

"I don't care how long it is, but don't go away."

"Yes, I must go."

"Why?"

"I—I—my mother wants me, I think."

"I don't think so. Stay a moment. Do you help her to serve?"

"No, sir—that is, not often; only late in the evening."

"What do you do in the day?"

"I go out selling flowers and singing."

"Bless me! But you can't make much at that?"

"Not often. Sometimes, when I am lucky."

"How much then?"

"I have made as much as five shillings once in a way, and one day a gentleman threw me a shilling all at once."

And sometimes you make nothing like it?"

"Not more than a shilling."

"It is very odd your mother should send you out to do such things. She can't be so very poor."

"They say she's rich."

"Now then, girl," the old woman's harsh voice broke in at this juncture. "Give the gentleman what he ordered, and go to bed. We don't want you bothering about here, hindering others that has work to do."

The girl, whose eyes had scarcely wandered from the old woman's while she was talking to the stranger, and who had followed every movement with an anxious scrutiny which was most painful in its intensity, now crossed the room to do her mother's bidding.

"Do you hear?" the old woman said, sharply, as she handed the girl the glass. "Pack off to bed. It's time enough."

"But I haven't given you my money yet."

"Give it me, then."

"Shall I give the gentleman the glass first?"

"No—give me the money."

The girl reluctantly, as it appeared, handed the old woman the three shillings which the stranger had given to her. The old hag's fingers closed upon them eagerly, and her eyes lit up.

"Hum!—ah!, she mumbled, through her teeth; "very good—I mean, not so bad. You must be tired. Are you hungry?"

"I am, very."

"You always are, it seems to me. But there! I'll bring you some supper up-stairs presently."

"Mayn't I have it down here, mother, as usual?"

"No. What on earth makes you want to have it down here? You're generally eager enough to get up-stairs, and too saucy to speak to any one."

"No, mother, only——"

"Hold your tongue, and do what I say, or I'll give you a good beating when the company's gone. Take the gentleman his grog."

And the girl moved away, fearing longer to prolong the conversy.

Burke plucked the old woman by the sleeve.

"Have you done it?" he whispered.

"Yes."

"That's right. Gow get rid of them all."

"Don't you wan't some other to help?"

"They won't help without wanting to share."

"But can we do it by ourselves?"

"If the drug has any effect, it will stupify him, and he will be s helpless as a baby."

"But if it should not, and he should resist?"

"I think I shall be a match for him."

"But there must be no noise—no outcry."

"Leave that to me. If he cries out, I'll—"

"Hush! here's the girl back. What is it?"

"The gentleman wants change for a sovereign."

"There! What did I tell you?" said Burke, and he nudged the old woman, with a diabolical leer.

The girl had handed the glass to the stranger, and had formed her lips to whisper words of warning, but at the moment that she was going to speak, glancing towards the spot where her mother stood, she saw the old hag's evil eyes watching her every movement, and she thought that if she said what she wanted to say, be effect of her words upon the stranger's face, which was plainly visible to Burke and Mrs. Crowe, would betray them both.

TO BE CONTINUED.

NEW YORK CLIPPER.

SATURDAY, APRIL 15 1865.

NOTICE.

To Subscribers and Advertisers.

As a standing and general answer to the many correspondents who write us for information on these subjects, we beg leave to submit the following rates:—

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ADVERTISING.—Twelve cents per line for each and every insertion; for dramatic notices from other papers, incorporated in our summary, 25 cents per line; a liberal deduction will, however, be made for advertisements when paid for three or six months in advance. Day of publication Tuesday of each week. Communications, to insure attention in the issue for that week, should reach us by Monday morning, at latest, or Saturday, if possible. As the business of the CLIPPER is conducted on the CASH principle, payment in advance for both subscription and advertising is insisted upon. All letters and communications for any and every department of this paper must, to insure attention, be addressed only to FRANK QUEEN, Editor and Proprietor,
22 Spruce street, New York

To Correspondents.

YOUNG MARTIN.—"In raffling for a horse, A throws 47 and sells his chance to B before the throwing is concluded; 47 wins. The winner and setter up were to pay for refreshments. Nothing is said at the time of the sale about the expenses. The question is whether the person who throws the 47 or the person to whom he sells is to pay the winner's share of the expenses?".....In purchasing the chance, B became entitled to all the benefits thereunto accruing, and responsible for all the pains, penalties, and liens thereunto attached, and should pay for the "groceries."

JAS. R.—1. John Morrissey was born in Templemore, County Tipperary, Ireland, in 1831. 2. The fastest trotting time on record for one mile was 2:19¾ by Flora Temple. 3. Running, 1m. 40⅝ secs. by Saunterer in England. 4. We have no knowledge of Flora Temple galloping a mile in 2:17½—her best time was as above, on the Kalamazoo Course, Mich. 5. John C. Beenan was born in West Troy, N. Y., May 1, 1834; he makes his home in London, Eng.

J. H. F., Pittsburgh.—1. Books on boxing are very useful adjuncts to a person who understands the rudiments, but practice is the only way to become an adept at sparring. Go to Johnny Loudon, or some other teacher of the art, who will be able to give you all the required information. 2. So far as we know, it is a respectable firm.

CULLY, Baltimore.—1. The lady is married and her husband's name is Brown. 2. La Belle Emilie is the daughter of Mrs. Jones. 3. James Murdoch has been off the stage for two seasons. 4. Flora Temple made the fastest time on record, Mammona the fastest running time in this country, and Saunterer in England.

NED W.—The Astor Place Opera House riot took place on Thursday evening, May 10th, 1849. Macready was driven from the stage on Monday, 7th, after trying to play "Macbeth." He then remained quiet until Thursday evening, 10th, when he was to appear as Macbeth, and when Macready made his entrance the fun commenced.

M. R., City Point, Va.—He was not hung on the day specified because his counsel sued out a writ of error owing to some discrepancy in empanelling the jury, which was granted; it is supposed that his case will come up before the Court of Appeals in June.

C. A. BENNETT, Club Champion of California.—1. David Dorian, the celebrated heavy dumb-bell gymnast of this city, puts up the bell slowly and with one hand. 2. We presume Dr. Winship does the same. 3. If you can put up a 152lb. dumb-bell with one hand, there's nothing the matter much with you, Charles.

W. L., Indianapolis.—1. We cannot advise you to come to this city in search of employment. You might obtain a situation and you might not. 2. You would find it a very difficult matter to obtain a *debut* on the stage here for the lady, unless you have money or considerable influence to back it up.

G. W. FOSTER, Plumber, Pa.—The controversy has been running over a space of several months, owing to your dilatory movements. Whatever proposition you may have to make to Express, should be made personally. We cannot waste time in the matter.

BUMMER, Boston.—The piece now being performed by Barnum at his Museum in this city and called "Maremma, or the Man, the Spirit and the Mortal," was produced in Boston at the Howard Athenæum in January last, and called "The Dream of Destiny."

CAPT. A. H. C., Nelson, Ky.—We have no account of the fight between Freeman and Deaf Burke in Australia, nor any body else, as they never fought. Deaf Burke was never in Australia at all.

WILLOW STREET.—1. When A has taken up the trump at euchre, his partner and opponents having all past, neither of the latter can play it alone. 2. If A, the dealer, had played it alone, neither of the others could play alone against him.

ENQUIRER.—Abraham Lincoln had a larger popular vote at the last election than was ever cast before for President of the United States.

AMERICAN BOY.—1. Lew Baker and Jim Turner make their homes in this city. 2. "Paudeen" was shot in Howard street, March 22, 1858. 3. Cy. Shay died in this city, June 25, 1861.

PAGE, JR., Norfolk, Va.—The celebrated trotting mare, Flora Temple, "still lives," and is again to appear on one of the Long Island tracks this season, it is announced.

SUBSCRIBER, N. Y.—"At a raffle the other evening, A threw 42. B bets C that 42 will win; 42 was not beaten, but D, E, and F, all threw 42. Who wins?" B won.

ANXIOUS BROTHER, St. Louis.—We cannot tell you where Abe Silvia, brother to Mrs. Amelia Parker, is. Perhaps some of our readers can do so.

MOSE, Troy.—Graham's Hand Book of Phonography, price $1.50, is considered one of the best works published on the subject. It is published by Fowler & Wells, Broadway.

JOHN MADDEN, Leechburgh.—Your former subscription expired with No. 52. Your last subscription commenced with the present No.

E. W. B., Newport, R. I.—1. Jim Heenan is dead—Dunn's address is in care of Mark Maguire, 126th street and 8th Avenue. 2. Both coffee and milk are excluded by the trainer.

N. Y.—1. Kavanagh's age is 27; Goldthwait's 23. 2. Litz, the pianist, is pretty well advanced in years; cannot give you his exact age. He has never been in this country.

R. H. S., Chicago.—Edwin Booth will not play in your city this or next season. We cannot say whether J. Wilkes Booth will or not.

W. E. C., Wilmington, N. C.—Your letter arrived too late for our last issue and the items are too old for this week's CLIPPER.

JOHN D. MOONEY, Lancaster, Pa.—Had you sent a deposit we might have noticed your letter—as it is we "pass it."

B. G. M., Brooklyn.—We can furnish you with Nos. 9 and 14, of Vol. 12.

NIG.—Cool Burgess played at the Art Union in this city in November, 1860, doing "Old Bob Ridley."

W. H. B., Paterson.—Earl H. Pierce is dead. There are none of his pictures for sale.

A. B., Williamsport, Pa.—The weight of Chris. Lilly, when he fought Tom McCoy, was about 133 lbs.

D. B. R., Rochester.—Miss Newton is a sister-in-law to George Boniface. She is not married.

J. C. R.—The opera of "Maritana" by Wallace is taken from the play of "Don Cæsar de Bazan."

JOE, Philadelphia.—In euchre, when your partner assists, we hold that you cannot play it alone.

OIL CITY.—We know of no work published on the breeding and training of game fowls for the pit.

EXPRESS.—Mr. Foster says he can win that position, and will back it up with $50 to $100. If you wish to accept, address him.

QUIDARM, Baltimore.—Many thanks, but we already have a correspondent in your city who is very acceptable.

AN OLD READER, Broadway Landing, Va.—The dealer cannot go alone when an opponent orders up the trump.

J. W., Washington, D. C.—Write to Dominick Bradley, Philadelphia.

J. B.—Of the two we should say Tom Morris is decidedly the heavier hitter.

J. HENEAGE CARTER.—Sent a package of letters for you to Syracuse on the 10th.

B. B.—You can purchase "Banting on Corpulence" at the book store on Broadway just below Dey street.

G. E., Washington.—The lady was born in New Orleans, January 8, 1843.

F. C., San Francisco.—Clarke has not arrived yet.

BILL DAVIS.—A letter for you lies at our office.

MIKE TRAINOR.—And one for you.

IZZY LAZARUS.—And you, too.

JACK TURNER.—As above.

JOHN KEATING.—Ditto.

VICTORY.

GEN'L LEE SURRENDERS TO GEN'L GRANT.

The Last Days of the Rebellion.

Peace in Prospect.

ON Monday, April 3d, the people of New York and the country at large were almost beside themselves with joy at the capture of Richmond; and on Monday, April 10th, they were extremely happy over the glorious news of the surrender of General Lee and his army to General Grant and the victorious army of the Potomac. The rejoicing on the 10th was not so general, however, as on the 3d, because, no doubt, the evacuation of Richmond and general stampede of the rebel forces then, led the people to anticipate all that has followed. The terms of the surrender are conceded to be magnanimous by every one that we have yet heard express an opinion, and it is the universal verdict of press and people that the rebellion is virtually if not actually at an end, and that peace will follow hard upon. In reviewing the situation it is evident that "the country is safe" and as soon our "erring sisters" return in peace, let us be prepared to give our Southern brethren a hearty welcome into the folds of the Union, and forget as speedily as possible the differences and animosities engendered by strife. Few there are, we opine, that do not hope with us that a four years war may result in a lasting peace.

"THE CLIPPER"—NEW VOLUME.

IN April, 1853, appeared a little sheet bearing the title "NEW YORK CLIPPER." It was unheralded—for its editor was entirely unknown in the newspaper publishing business—and its speedy decease was predicted by nearly all who saw and read the little paper. But it didn't die—the more the people saw of it the better they liked it, and as it filled a hitherto vacant spot in the field of sporting literature, the CLIPPER began to be talked about, and after a while it obtained a very encouraging circulation. It continued to grow in favor more and more every week, until at last it became the recognised sporting and theatrical authority of America. Well, the little sheet, which has now become a pretty large sheet, enters upon its thirteenth annual volume with this number; it starts upon the new voyage under more than usually favorable auspices, with indications, as the oil hunters say, of a still larger flow, and a more extended advertising patronage. In fact, the CLIPPER is now one of the live journals of the country. It goes everywhere, and is read by thousands of persons in almost every section of the American continent. What has helped to make it the influential and popular sporting and theatrical paper it is, is the generally reliable and correct character of its news, and the independence and honesty of its criticisms and comments upon matters belonging to its specialities. Its condition is of the most healthy character—it owes no man a dollar—our business being conducted upon strictly cash principles. No panic, no commercial crisis can injure us, for we have no creditors, no debtors, nor do we want any. We spare no expense to obtain the earliest and most reliable information concerning matters of interest to the readers of the CLIPPER, and every one who writes for us, or works for us in any capacity, is sure of his or her pay the moment the bill is presented. So you see, kind friends, that the once little sheet is now a concern of considerable magnitude and power, increasing in influence as it begins the thirteenth volume, and occupying almost entirely alone the field of amusements, both indoors and out.

"ON TO RICHMOND."

TO YOU, dear reader, we communicate the intelligence that Richmond has been got "on to," and into; that the boys "went through it" like a dose of quicksilver through a fearfully sick man; that they could not find any of those Richmond editors who have fought so valiantly on paper, and who promised to perish or die in the attempt if the "accursed Yanks ever polluted the soil with their vile presence." No; these dismal quill drivers, like the "invincible legions of Gen. Lee," had "all passed away;" gone from our gaze like a hideous dream. When Gen. Weitzel's black troops entered the "City of Babylon," an "intelligent female contraband" was one of the first objects seen. Anxious to learn of the whereabouts of the newspapers, an anxious *Inquirer* began to *Examine-her*, and learned the fact that the offices had been fired with *Dispatch*, and that one of the flying quills had even forgotten to take his *Whig* with him. Such is the end of the dirty rabble who have run the newspaper machines of Richmond..... We have passed through a frantic week, dear friends, as many of you, no doubt, are aware. Such scenes as were enacted in the Metropolis last week will probably never be witnessed here again; they were a sort of spontaneous combustion movements. Wild with delight, the people are, and loudly raise their voices; the "fall of Richmond" is the theme—each patriot heart rejoices. Just to think of several thousand gold gamblers, stock jobbers, and deleterious merchants congregating in Wall street, and singing "Old Hundred." There was no doubt about the fall of Richmond, as well as the fall of gold, after that. Everybody was jubilant, and it is a noteworthy fact, so catching was this patriotic and Union loving feeling, that many heretofore rebel sympathisers threw up their plug hats and shouted loud huzzas over the good news. We approached a rabid secesh friend of our's just after the news reached us, and touching him mildly on the shoulder, we kindly suggested that "the Union army had got to Richmond." "Have they?" ferociously responded he; "well, its time, for they've been four years getting there." We were so pleased with the sassy reply that we forgave him on the spot, and ordered him a dish of clam soup. That man is now a sincere Union man; whether the change was brought about by the clam soup, or the philosophy with which we bore his impudence, we cannot say, but our private opinion is, that the clam soup did it—a man's better feelings are sometimes more easily touched through the stomach than through the heart.....We saw drunken men on the 3d of April who were never before drunk in the whole course of their lives. One pious brother, connected with the same congregation as ourselves, was actually so drunk that he could scarcely walk. We mildly remonstrated with him on the evil course he seemed to be pursuing. "All right, all right," says he, "jist you go home: I'm goin' to see this thing out if it takes a whole week—Richmond isn't taken every day—gives another drink, Billy. Hurrah for the, for the, hurrah for the boys." We looked upon him more in pity than in anger, as we joined him in a glass over the fall of Richmond. We don't know what time he got home, or whether he got home at all. Everything was out of gear during the week—business was only partially attended to, and "a man had a license to do as he d—n pleased," as a newsboy said when he charged "a young man from the country" one dollar for an extra. Things have calmed down a trifle this week.

SPORTING MEN IN OFFICE.—The late exposures of the transactions of sundry "loyal and patriotic citizens" in the way of getting and filling contracts, have opened the eyes of our citizens materially, and made them aware of the fact that, Republican or Democrat, its about all the same, all are in the same boat. The respectable dailies, however, in just such cases allow the wool to be pulled over their eyes, and fail to perceive anything in their character but that which is good and commendable. Is it so when a sporting man happens to be in the field as a candidate? Not much: contrarywise, all the venom and spleen the writers are capable of are brought to bear in their case to try and crush them. Notwithstanding all this, when a sporting man does get in office, he proves to be at least the equal to any of the rest, both in point of honor, integrity, and patriotism. A case in point is that of Alderman Michael Norton, who, when the Mayor sent in a late communication to the Board of Aldermen, full of sympathy for the Southern States and almost entirely ignoring the gallant deeds of the Union army, moved in language precise and full of patriotism that the aforesaid message should be returned to the Mayor without the approval of the Board, which was seconded by Alderman Shannon, familiarly termed Joe Shannon, and "Crow's" proposition was adopted forthwith. This is but one solitary instance out of many which we could bring to notice.

UNCLEAN!—Last week we had occasion, for the first time, to enter the building used as a depot for "raw recruits" on the corner of Broome and Crosby streets, formerly the police headquarters for this city, and a dirtier den we never entered. The floors and walls are in a most filthy condition, the place is totally unfurnished with sleeping accommodations, not even a bunch of straw, clean or dirty, being there, and yet recruits are here compelled to stay during the first night after enlisting, and "lay around loose" on the dirty boards. To turn white men into such a place, that is not fit for a pig-stye, is outrageous. Such uncleanness invites sickness, and is repulsive in the extreme, and we have no doubt militates against recruiting, for whoever has been in the place once, would never enter it again short of necessity or force.

"THE MATCHMAKER," a novel, by Beatrice Reynolds, author of "Charles Anchester," "Counterparts," etc., and published by Peterson & Brothers, of Philadelphia, is one of their latest issues, and from a cursory examination of the work, we judge it to be fully equal to this celebrated writer's other novels. Price $1 50 in paper; or $2 in cloth.

AMUSEMENTS.

IT IS astonishing how rapidly amusements of almost every character are growing in favor all over the country, and the more so when we consider the fearful civil strife that has been raging during the past four years. It seems but a few years ago that the minor drama was almost our chief source of entertainment, and the principal cities only could boast of a theatre. But now the large cities have from three to ten theatres each, besides many halls devoted to entertainments of every description. Not only are the theatres well supported, but museums, music-halls, minstrels, circuses, panoramas, and even side-shows come in for a very liberal share of public patronage. Managers and performers are alike in good humor. Everybody and everything in the amusement line prospers. It is not only so in this city, but all over the country. Why, our armies are no sooner in a captured city than some enterprising Yank opens a show-shop. Richmond was occupied by Union troops on the 3d, and, on the night of the 5th, they had the theatre open. Just so it was when Wilmington, Savannah, Nashville, Memphis, New Orleans, and other Southern cities were repossessed by the Union armies. If you want to get an idea as to how our amusements are marching on, where the show-people are, what they are doing, etc., just glance your eyes over our summary of news, and also over our columns of amusement advertisements. The tale is soon told. The CLIPPER is a regular directory for show-people, telling of the location of this company, that actor, etc.; making known to each other the wants alike of managers and people. The circulation of the CLIPPER is confined to no section—it goes everywhere, and in that way is made useful as well as entertaining to the traveling professional. Every movement of importance in the dramatic world is recorded in the CLIPPER; every event of interest is duly chronicled from week to week; our items are copied into other papers, and thereby obtain a still wider publicity. It was necessary that the profession should have such an organ, and as soon as the CLIPPER began to make the drama one of its specialities, we received great encouragement, and our sheet is now the acknowledged theatrical as well as sporting authority of America.

BADLY INJURED.—The fall of Richmond has caused another fracture of the backbone of the rebellion, and it is shrewdly suspected that the entire spinal and confederative column has been completely disjointed, if not altogether broken into still smaller fragments. We are not surprised at this result, for no strong body, much less a body with a weak constitution, can stand such fearful visitations as have attended the corporate body of the Confederacy during the past six months. We append a few pathetic lines:—

I.

Jeff Davis sore long time she bore,
And Congress was in vain,
Till the North put in a General Grant,
And eased her of her pain.

II.

Jefferson Davis on the wall, Jefferson Davis got a fall—
All the rebels in the land can't make Jefferson Davis stand.

THE TROTTING SEASON will soon be inaugurated on Long Island, and in other sections of the country. Properly conducted, trotting has always been very popular at the North; of late years, however, there have been so many bogus matches, and so many frauds practiced upon the lovers of trotting, that much of the interest in the sport has been lost, and confidence in the integrity of our professional turfmen almost entirely destroyed. It is to be hoped that better counsels may prevail during the approaching season, and that the best horse may be permitted to win. Those "little games" by which some of the knowing ones have become rich at the expense of a too-confiding public had better not be attempted hereafter, if it is desired that trotting should again come into favor.

WHAT'S THE MATTER?—The capture of Richmond gave many a man the headache, and knocked all ideas into confusion. Even brother Beecher got astray in his reckoning, for on the 5th inst., when he addressed his flock in Brooklyn, he got things a good deal mixed. For instance, says he: "The day on which the old flag is to be raised on Fort Sumter is Good Friday, on which day occurred the resurrection of our Saviour." Fie, for shame, brother Beecher, it was Easter Sunday when the resurrection took place, according to the most reliable authorities. In less hilarious moments this error of our friend Henry would not have occurred.

THE GAME OF CROQUET.—Messrs. A. Williams & Co., of 100 Washington street, Boston, have just published a very interesting treatise on the new and fashionable game of Croquet, with the laws and regulations of the game, thoroughly revised, with a description of the implements, etc., illustrated with diagrams and engravings by John Jaques. The price is $1, which from the neat manner in which the book is gotten up, is a very reasonable price.

INFORMATION WANTED.—The present whereabouts of Joseph L. Newell is inquired for. He is a painter and glazier by trade; raised in Philadelphia and joined the army, with Capt. Hill's company, Signal Corps, Army of the Potomac. He was taken prisoner May 22d, 1864, and has not since been heard of by his mother, Mary L. Newell, who is at present in Minersville, Pa., and is anxious to hear of him.

NOT FOUND.—The body of Horace F. Jones, who was drowned in the River Delaware on the 12th of last November, by the capsizing of the yacht Lillie, has not yet been recovered, although the most diligent efforts have been made to find it. A reward of $500 is offered for the body and the effects known to have been upon his person at the time of his decease.

PIGEON SHOOTING.

MATCHED AGAIN.—The backers of William Seed, of Trenton, better known as the "Jersey Boy," are not satisfied with his double defeat by Mr. John Taylor, of Jersey City, in their two recent matches, and they have accordingly arranged for a third trial of skill on the following conditions; to shoot one match at twenty-five double birds, eighteen yards rise, one hundred yards boundary, and 1½ oz. shot, for $250 a-side; and a second match at fifty single birds, twenty-one yards rise, eighty yards boundary, and 1½ oz. shot, for a similar amount. Both matches will be shot at Greenville, near Jersey City, on Wednesday, the 19th inst., commencing at one o'clock, P. M., precisely.

CHALLENGES AND COUNTER CHALLENGES.—The public challenge of Mr. John Taylor, of Jersey City, to shoot any man in the world two matches at double and single birds, "find, handle, and trap for each other," for the sum of one thousand dollars a side each match, has elicited two replies. The first is from Miles Johnson, of Yardville, N. J., who, after acknowledging his inability to raise so large a stake, offers to shoot Mr. Taylor a match for one hundred dollars a side, provided the latter will go to Yardville to shoot. In reply to this proposition, Mr. Taylor desires to state that he is too much occupied with more important business at present, to shoot for so small a stake as $100, but that as Mr. Johnson is so evidently anxious to shoot, he will match his brother, William Taylor, against him for two matches; the first at twenty-five double birds, 1⅛ oz. shot, 18 yards rise and 100 yards boundary, for $100 a side, and the second at fifty single birds, 1⅛ oz. shot, 21 yards rise and 80 yards boundary, for the same amount; both matches to be shot at New Brunswick on any day that may be mutually agreed upon.

The second reply to Mr. Taylor's challenge is from Mr. Robert Newell, of Buffalo, who defeated the well-known crack pigeon shot, Mr. Wm. King, of Springfield, Ill., in their great match three years ago. Mr. Newell expresses his willingness to agree to Mr. Taylor's terms, with the exception that instead of "handling, finding and trapping the birds for each other," the referee shall appoint a person to trap for both and pull the string; he also says that he would prefer that Mr. Taylor should provide all the birds, and that he will allow him $100 for expenses to shoot the match at Buffalo. Mr. Taylor, in answer, states that his only object in making the above condition is to secure the best description of birds that can be procured, so that the match may be a fair test of shooting skill. He objects to having a stranger to pull the trap for him, and repeats his original proposition, that each party selects his own puller. Should Mr. Newell prefer shooting the matches at New York, one of the race courses on Long Island will be secured for the purpose, or he will allow him $100 for expenses to shoot at or near Jersey City.

PIGEON SHOOTING AT FORT HAMILTON.—On Tuesday, 4th inst., a match for three hundred dollars a side between Mr. Humphrey Hartshorn of Brooklyn, the popular sporting host of "The Abbey," and Mr. Thomas Simpson of New York, a well known crack game shot. The conditions were to shoot at twenty-five double birds, 1½oz. shot, eighteen yards rise and eighty yards boundary. There was a large attendance of pigeon shooting sports present, and a good deal of money was speculated at even on the result. The day was not favorable for shooting, as the heavy state of the atmosphere prevented the dispersion of the smoke after the first barrel was discharged, thus obscuring the shooter's view at the second bird. Mr. Hartshorn eventually won the match, killing twenty-four out of twenty-three pair; Mr. Simpson, having up to that point only killed nineteen, resigned the contest on finding it impossible to either win or tie the match

THE NEW YORK SKATING CLUB MEETING.—At the annual meeting of the New York Skating Club, held on Friday evening, April 7, the following gentlemen were elected officers for the ensuing year: President, J. Seaver Page; Vice-President, R. C. Rathbone; Recording Secretary, Joseph Thompson; Corresponding Secretary, H. A. Rogers; Financial Secretary, J. P. Landsdown; Treasurer, A. J. Dupignac; Meteorologist, Eugene B. Cook. Executive Committee—O. G. Brady, John Creighton, A. J. Dupignac, Robt. Edwards, Richard T. Edwards, Edward L. Gill, Philander Griffing, J. S. Hiscox, James Harrison, C. W. Jenkins, W. G. L. King, J. P. Landsdown, Henry P. Sears, Phineas Smith, Chas. D. Walker.

FOOT RACE AT PORTSMOUTH.—Two men named respectively Pierce and Shute, ran a 300 yards foot race for $100, on the 5th inst., which Pierce won.

THE HORRORS OF DYSPEPSIA and the dismal train of disorders to which it leads, are averted by the use of HOSTETTER'S BITTERS as a preventive, or cured with astonishing celerity by its direct and genial operation upon the stomach, the liver, and the nervous system. K

OUR DRAMATIC PORTRAIT GALLERY.

M'LLE MARIETTA RAVEL.

THIS popular *danseuse*, pantomimist and tight-rope walker was born in Rio Janeiro, South America, November 4th, 1845, and is a niece of the world renowned Ravels. When the subject of our sketch came to this country she was in "long clothes." It may be truly said of her that she was born on the tight-rope, for when only four years of age she made her first appearance before the public at Boston, Mass., in company with the Ravels, and gave a performance on the tight rope. For one so young to appear on the *corde tendue*, and with success, was the surprise of every one, and she created the greatest enthusiasm. She continued one of the principal features of the Ravel family for several years, visiting France, England, and other countries. Wherever she appeared she was always the pet of the public, and she was constantly in receipt of many rare and valuable presents. She finally became tired of traveling about, particularly from one country to another, and at last settled in New York, leaving the Ravels. Her valuable services were sought for by a great many managers, and she accepted an engagement with the manager of the Palace Garden, on Fourteenth street, where she appeared on the tight rope to the delight of all. She was pronounced by all to be one of the most daring and graceful performers in mid-air that had ever been seen. So great was her success that rival managers would not let her rest, and she was daily importuned to engage at other establishments, each outbidding the other as to salary. She finally effected an engagement at the Canterbury Music Hall on Broadway, under the management of Messrs. Fox and Curran, where, as a *premier danseuse*, she soon established herself as a general favorite. She continued at this establishment for some time, and finally accepted engagements with other music halls throughout the country, since which time she has confined her duties to the music hall business, doing her tight-rope performances and Spanish dancing. On the 13th of March, 1865, she made her first attempt to play the "French Spy," in Pittsburgh, and succeeded admirably. She astonished the audience by her great display of the "mctional art," expressing the various passions and emotions with her eyes and countenance as plainly as most actors are wont to do with their tongues. The lady is possessed of great personal charms, sprightly and graceful in every action and attitude, gifted by nature with a refined taste, and persevering and industrious in realizing her artistic conceptions, and cannot fail to attain to singular distinction in her chosen sphere. In her rendering of conventional dances, she imparts to them characteristics new yet appropriate, like the novel and exquisite variations which the band of a master musician evokes in the performance of the most worn out melody. As a tight rope dancer she has few equals in this country. Hereafter she will confine herself to theatres and will make pantomime a principal study. At present this lady is performing at the Griswold Opera House, Troy.

BILLIARDS.

Grand Billiard Exposition.

FOR TWO NIGHTS ONLY.
TUESDAY AND WEDNESDAY,
APRIL 11 and 12,
AT THE HALL OF THE UNION,
COOPER INSTITUTE.

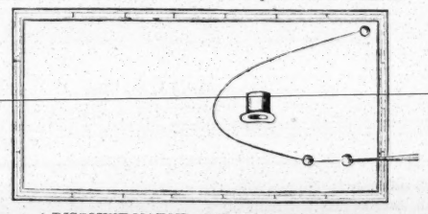
The wonderful
M. CARME,
from Paris and Versailles, assisted by
M. PHELAN
and
W. GOLDTHWAIT,
will give two Seances, as above, demonstrating the Science of Billiards, including the remarkable power of the masse and other difficult shots.

Seats will be reserved for gentlemen accompanied by ladies.
Commencing at 8 o'clock, P. M., precisely.
TICKETS ONE DOLLAR EACH. It

BILLIARD EXHIBITIONS BY A FRENCH ARTIST.

Last week the members of the press of this city were invited by Messrs. Phelan & Collender to witness a private exhibition of skill by the newly arrived French billiard artist, Mons. Pierre Carme, of Versailles, whose advent here was announced in last week's CLIPPER. The *seance* was held in a private room in the billiard manufactory of the above firm, in Crosby street, and the marvellous display of science, exemplified in the execution of the most difficult and seemingly impossible shots, proved a source of gratification to the spectators. In the originality, variety, and brilliant execution of his *masse* shots, he proved himself far superior to Mons. Claudius Berger, who created such a sensation in the billiard circles of this country some four or five years ago by his wonderful command of the cue and balls, by the use of this wonderful shot, so peculiar to French billiards. Although the artist labored under great disadvantages at this exhibition, playing upon a smaller sized table than he had been accustomed to, and its perfect level materially affected by the jar of the extensive machinery in the building, while he himself had not fairly recovered from the effects of his sea voyage, yet all his shots were accomplished with remarkable accuracy, beauty and success. A very general desire having been expressed that Mons. Carme should afford the public at large an opportunity of witnessing his skill, he purposes doing so, and his first entertainments will take place on Tuesday and Wednesday evenings, the 11th and 12th inst., in the hall of the Union, Cooper Institute on which occasions he will be assisted by Messrs. Phelan and Goldthwait, and in demonstrating the science of billiards will show the beauty of the *masse* and other difficult shots. He intends proceeding to Boston in a few days, and will there give a few similar exhibitions.

The subjoined diagram illustrate in some slight degree the surprising effects of the *masse* shot as executed by this accomplished expert. The reader can follow the course of the object ball when struck by the cue, by the marked lines in the cut and note the marvellous caroms which are effected. To thoroughly understand the *modus operandi*, and appreciate the skill requisite to accomplish these shots, the reader must attend the exhibitions advertised to be given by the great French artist at the Cooper Institute on the evenings of Tuesday and Wednesday next, the 10th and 11th insts., and witness their performance himself.



A DISCOUNT MATCH—GOLDTHWAIT VS. WEEKS.

THE long delayed billiard match between Messrs. Goldthwait and Weeks, the former the famous professional and the latter the most accomplished amateur player in the United States, came off in the private billiard hall attached to Cahill and Goldthwait's establishment in Sixth Avenue, on Thursday evening, 6th inst. The match created considerable excitement in billiard circles, the attendance was large, and the speculation on the issue spirited. The stakes were $100 a side; the best of fifteen games of 100 points each, caroms, with 2⅜ inch balls, on a Phelan and Collender four pocket table; Goldthwait discounting his opponent. Mr. Weeks, it will be remembered, played a similar discount match against Melvin Foster about three weeks ago, in which he was victorious, and his numerous friends anticipated a similar success for him on this occasion. In this they were disappointed, for although he played in his usual admirable style, he was only able to score one game out of nine, and was consequently obliged to submit to defeat. Goldthwait never exhibited more brilliant playing in any of his previous numerous matches, as the large average he made will attest. We give a summary of the play in the respective games:

1st Game.—Total, Goldthwait, 102; Weeks, 86. Highest run, Goldthwait, 53; Weeks, 37. Time 19 minutes.
2nd Game.—Total, Goldthwait, 102; Weeks, 2. Highest run, Goldthwait, 94; Weeks, 2. Time 11 minutes.
3rd Game.—Total, Goldthwait, 108; Weeks, 34. Highest runs, Goldthwait, 73; Weeks, 28. Time 12 minutes.
4th Game.—Total, Goldthwait, 157; Weeks, 70. Highest runs, Goldthwait, 50; Weeks, 15. Time 26 minutes.
5th Game.—Total, Goldthwait, 125; Weeks, 23. Highest runs, Goldthwait, 100; Weeks, 21. Time 6 minutes.
6th Game.—Total, Goldthwait, 102; Weeks, 0. Highest runs, 102. Time 5 minutes.
7th Game.—Total, Goldthwait, 87; Weeks, 102. Highest runs, Goldthwait, 32; Weeks, 25. Time 10 minutes.
8th Game.—Total, Goldthwait, 145; Weeks, 47. Highest runs, Goldthwait, 51; Weeks, 20. Time 19 minutes.
9th Game.—Total, Goldthwait, 132; Weeks, 11. Highest runs, Goldthwait, 79; Weeks 5. Time 8 minutes.
Grand Score.—Goldthwait, whole number of points, 1000; Weeks, 304. Innings, Goldthwait, 52; Weeks, 51. Average, Goldthwait, 20 20; Weeks, 7.27. Total time 2 hours, 5 minutes; shortest, 5 minutes; longest, 26 minutes. Referee, Mr. M. Phelan.

THE PENNSYLVANIA BILLIARD CHAMPIONSHIP.—The billiard match for the Championship of the Keystone State between the present holder of the title, Victor Estephe, and Edward H. Nelmes, who, it will be remembered, took the second prize at the State Tournament, comes off on Thursday evening, 13th inst., at the Academy of Music, Philadelphia. Estephe has twice been called upon to defend the Champion Cue, which he won in the great tourney of October last, and on both occasions he was successful. His first challenger was R. T. Ryall, the superintendent of the Continental Hotel Billiard Rooms, whom he defeated by 234 points in the game of 1200 points. His next opponent was John W. Montgomery, the superintendent of the St. James' Hall Billiard Rooms, in Philadelphia, who sustained an overwhelming defeat, being beaten 675 points in 1200 up. His present antagonist is confessedly the most dangerous opponent the Champion has yet encountered, and the match between them will be regarded with great interest.

THE MASSACHUSETTS STATE TOURNAMENT.—The entire receipts at the late tournament held in Boston were $3000, and the expenses attendant upon it $1700, leaving a clear balance of $1370. It was proposed that this handsome sum should be devoted to some charitable institution; but the managers, following the precedent afforded by the American Billiard Congress of 1863, voted to divide it among the participants in the tournament. As an acknowledgement of the respect entertained by the committee for the veteran "Father of American Billiards," Mr. Michael Phelan, and the high estimate they entertain of his valuable assistance in bringing this tournament to a successful realization, they have presented that gentlemen with a superb and massive silver *epergne* as a tangible and substantial token of their esteem for him as an artist and a man.

BILLIARDS IN ORANGE, N. J.—On Thursday evening, 6th inst., the admirers of billiards in Orange, N. J., were afforded an excellent opportunity of witnessing the beauties of billiards, in consequence of a visit of the three accomplished artists, Messrs. Phelan, Goldthwait and Cahill, to that place, on the invitation of the Orange Club. The billiard room attached to the club house was filled with an interested assemblage, who expressed by their repeated applause the gratification they experienced at the brilliant billiard playing they witnessed. The execution of the *masse* shot and its marvellous effects, elicited frequent acclamations of surprise and delight.

BILLIARDS AT ST. LOUIS.—A matched game of billiards was played at Verandah Hall, on the 4th inst., between Mr. John Bluim, in charge of the Lindell billiard room, and Mr. Charles Frink, an accomplished player from Chicago. The stakes were $250 a side, for 1000 points. The game lasted over three hours, and was watched with intense interest by a large number of spectators. Up to 980 points the game ran very close, but the result turned in favor of St. Louis—Mr. Bluim coming out seventeen ahead, and was declared the victor.

A GERMAN BILLIARD TOURNAMENT.—A tournament between German amateur billiard players is to take place at the Turner Hall, Boston, on the 25th, 26th, 27th and 28th inst., for the benefit of the Free German-English School. Six of the most prominent German amateur billiard players of that city have entered their names, and the affair is to be conducted in the same manner as the late State Tournament at Bumstead Hall. The two first prizes will be two billiard cues. Other prominent billiard players are to take a part in the exhibitions, which promise to be highly interesting. The following are the names of the six gentlemen who have entered for the tournament: A Hechinger, J. Kaufmann, Th. W. Walther, George Elz, A. Trochsler, and George Mentzel.

A BILLIARD MATCH was played on April 5th, in Bowdoin Hall, Boston, between Messrs. Fred E. Smith and John Peck, for $400. The game was caroms, on a Phelan & Collender four-pocket table, best out of seven games—Mr. Smith proving the victor by winning four out of the seven.

BALL PLAY.

THE EAGLES TO VISIT PHILADELPHIA.—The Eagle Club, of New York, will make their first appearance as ball players in the Quaker City on the 22d inst., on which occasion there is to be a gala time on the new ball grounds of the champion Athletic Club, of Philadelphia. This locality will be the popular resort of the principal ball players of Philadelphia this season, besides being the scene of all the grand matches which are named to take place. The first regular match of the season will be that between the Eagle and Athletic clubs on the 22d inst., and the game will be quite an interesting affair. The Eagles will also play with the Keystone Club before they leave. The Camden Club should have been represented in the Convention last winter. We hope they will not fail to send delegates this year. The rule adopted by the Eagle Club, in reference to refusing to play with clubs whose names are not recorded as members of the National Association is a very good one, and ought to be adopted by all clubs. Those, however, who go in for the championship, will play with any and every club challenging them. Since writing the above, we understand that the Camden Club, of Philadelphia, had prepared the vouchers and papers requisite for their admission to the National Association last fall, but through some mishap their representatives failed to be on hand. They were desirous of being members of the Association, and will certainly be represented at the convention this year. Under these circumstances, the Eagles have concluded to play them.

THE ECKFORD CLUB.—This club elected an efficient *corps* of officials last week, and they purpose opening play on the 20th inst., if not sooner, on their grounds in Williamsburgh.

THE ACTIVE CLUB.—The active youths of this association of ball players intend going in to win this season, and have prepared

THE RING.

Hurlgate Ferry House,
[FOOT OF 86th ST., EAST RIVER.]
The undersigned would respectfully inform his friends and the public that he has taken the above named beautiful summer resort, which he has furnished and decorated in a style of comfort and elegance that will be found worthy of their patronage.
ALES, WINES, LIQUORS, and CIGARS of the very best quality.
CHOPS, STEAKS, and DINNERS served to order.
☞ BOATS, FISHING TACKLE, and BAIT constantly on hand.
1-tf JOHN LAWRENCE, Proprietor.

TOM HYER'S SET-TO WITH IZZY LAZARUS.

It has often been a subject of dispute as to whether Izzy Lazarus did or did not put on the gloves with the lamented Chief at any time during his career. Many disbelieve it and for their particular benefit we will tell how and when that memorable event took place. In 1853 Mr. Lazarus was keeping the Falstaff, at No. 4 James street, and one evening, while giving a gentleman a lesson in the noble art, a light wagon containing two sporters stopped in front of the house. Izzy was sent for, and on finding out that one of the aforesaid gentlemen was Hyer, the Obese Man felt as gay and festive as any youngster with his first pair of boots. Hyer and his friend saw, by Izzy's scant apparel and perspiring brow, that he had come fresh from some muscular exercise, and it required no second thought for them to guess the nature of it. Having obtained his pupil's consent, Mr. Lazarus invited Tom and his friend up stairs, where Izzy finished giving his pupil the lesson. While master and pupil were boxing, Tom carelessly pulled on a pair of extra gloves, which he found hanging up in the room, remarking that he never had any practice since he fought the Old Man, referring to Sullivan, and in a jocular way asked Izzy to have a round or two. Of course the lead pencil maker acceded at once to his request, and in the presence of Messrs. Platt and Kirk, the 5 ft. 6 in. 240 lb. publican and the 6 ft. 1½ in. American Achilles went to work in earnest, Tom letting out with his fearful long arms straight at Izzy's nose, but Monsieur, knowing that Long Tom hardly knew his own strength, guarded himself at all points, catching the blows partly on his forearm and partly on the top of his nob, until Tom dropped his hand and laughed heartily at his ineffectual attempts to land. After a breathing spell, again they faced each other, and Izzy, finding it impossible to hit the Champion at long range, gradually crept close to his man, which, perceiving, Tom asked him if he wasn't getting rather too near. Falstaff replied that it was his only chance, and after they had made a few more feints, Izzy, with surprising quickness, dashed out his left and caught Tom a hot 'un on the mouth, receiving in return a sockdologer just above the left ear, which ended their memorable sparring match, with Tom Hyer more pleased than ever with Izzy's acquaintance. All hands were so pleased that each stood a bottle of champagne, and after drinking four bottles between them, the Chief and Mr. Platt bade the old gentleman and his pupil adieu, jumped into their buggy, and proceeded on their mission of collecting money to procure the release of Yankee Sullivan, who was then under bolts and bars for his fight with Morrissey at Boston Four Corners. This was the first and only time that Izzy Lazarus and Tom Hyer ever put on the gloves together.

BUTT RILEY LICKS DUTCHEY INGLE.

With the fall of Richmond, the downward tendency of gold, extinguishing of martial law, and other blessings vouchsafed to the goodly residents of the Mound City, sports bid fair to resume their wonted sway in and around St. Louis. It is a long time since there were any scientific pummeling matches there, and things have changed materially since poor Jack Montgomery died, but day is dawning and the light of other days returning. The first mill of any consequence of late years, was fought near the Abbey race track on the 29th of March, by Butt Riley and Dutchey Ingle. Butt, who has figured once before as a boxer and frequently as a sparrer in this city, a few weeks ago took a trip to the Crescent City in company with Denny Horrigan, but not finding things to his liking, packed up his togs and journeyed on to St. Louis, where, ever ready for fun, he was matched against one Ingle, alias Dutcher, for $200 a side, at catch weight. The lovers of a mill were all alive on the afternoon of the 29th ultimo, and all the spare carriages were called into use to convey them to the site of the mill, which was a few miles from the city, on the Abbey road race track. Arriving at the rendezvous, all the preliminaries were summarily arranged and the principals soon got to work in elegant style. Riley was seconded by Tim Monahan and Jack Looney, a couple of friends looking after Ingle. The first round ended by the Dutchman placing Butt on the broad of his back, but in the second the New Yorker woke up, and not only got first blood but the first and only knock down in the fight. In all 10 rounds were contested, occupying 20 minutes, both fighting remarkably well until Dutchey was knocked out of time by Riley with a well directed blow from the right on the kidneys, which doubled Ingle up like a jack-knife, and when time was called, up went the sponge in favor of New York. After the fight was over Jack Looney offered to back Riley against Tim Monahan, Johnny Laverty, or Hugh Monahan for $1000 a side in two months from signing articles. It is expected to result in a match of some kind.

A PUGILISTIC DISPUTE.—John Sharp and John Oliver met at Mahony City, Pa., as per agreement, on Monday, April 3d, and fought according to the usual rules, for money, 65 rounds in 125 minutes, during the progress of which John Sharp, it is alleged, did strike John Oliver most foul several times, so much so that the referee had occasion frequently to caution him not to continue his foul acts or he should give in against him—John Sharp heeded not the mandate, but persisted in his reprehensible conduct, and repeated his trick, whereupon the fight ended. The referee named the following morning to renew the contest, when Oliver showed, but Sharp didn't, whereupon the referee went to the man who had one of the deposits, and told him to give the money to Oliver, which was accordingly done, or rather to his backer. There is another deposit of over $100 in another man's hands, who is afraid to give it up, as the Sharp party claim it. The referee having been threatened, he is afraid to go to the other party to give his decision, and they still retain the balance. Our opinion is solicited as to what should be done in the matter. [If no decision was given at the ring side, and the referee notified both men to appear at a certain place in a given time, allowing a sufficient margin for the men to get there and specifying between what hours they should be in the ring, then the absentee forfeits all claim to the money or any part of it. We don't understand the idea of having two stakeholders though, and hence the difficulty. If the party to the second part is an honorable man, however, he will hand over the money on receipt of the referee's decision in writing.—ED. CLIP.]

BILLY MULLIGAN REDIVIVUS.—The stories afloat about the brave little Billy Mulligan being seedy and hard up are rather farfetched—at least no one would think so to see him, in his white vest and kids to match promenading every fine day on the sunny side of Montgomery street in San Francisco, as a California friend of ours writes. We should be very sorry to find him other than enjoying the sweets of life; for with all his faults—and show us the man who hasn't any—Billy Mulligan is a spirited fellow among his friends, and has distinguished himself more than once on the battle fields of Mexico under that staunch old fighting hero, Zack Taylor. Mulligan and Jim Hughes fought side by side through that campaign, and poor Jim would have died long before he did had not Billy picked him up off the battle field when left there wounded, and carried him off in safety on his own horse to the American lines. During the excitement at the breaking out of the present war, Andy Sheehan, Mulligan, Hughes and others, volunteered their services, but owing to some technicalities they were refused.

A SPECIAL NIGHT FOR J. HICKEY AND M. FORD.—This evening, 11th inst., the young pugilis's, Hickey and Ford, who have tasted each other's mutton once before, as Bill Poole once upon a time observed to the great sporting financier, make their bow before a metropolitan audience at the Stuyvesant, in a grand sparring bout in ring costume, and if Ford is anything like as lively or as good a punisher as Hickey, there will be no child's play. A number of professionals are to say and do something, and it has been ordained for Father Tovee to show Johnny Dwyer the "rocky road to Dublin" via Fleet street. William means business and nothin' shorter, and the Albany Shades Youth will have to hop around mighty lively to keep the old man's ever busy dangerous left duke from off his boko. If Hickey is in voice he may favor the sports with a rough-and-ready song, and providing Butt Riley gets home from St. Louis in time to take a hand, he will be there; likewise Denny Horrigan, wind and weather permitting.

GOT AN APPOINTMENT.—Young Berrigan, a sparrer not unknown to fame, has got a political sit, through that well-known politician, Alderman Michael Norton.

BETTING ON THE DAVIS AND DUNN FIGHT.—A late Virginia City paper contains the following card, which goes for to show the way the wind blows, out on the highlands of Nevada Territory:

"*To All Whom It May Concern.*—Rumor has it that there are parties in this city willing to bet that Jim Dunn will whip Bill Davis, the champion of Nevada, at the fight advertised to come off between them on the 16th of May. It being a source of some trouble to find parties wishing to bet on Dunn, I have taken this method of informing those who desire to bet that way, that I can be found at my place of business, at any time for twenty days, with FIVE HUNDRED DOLLARS IN COIN, two of the finest WORK MULES in the city, and FIVE HUNDRED DOLLARS in Legal Tenders, which I will put up in sums to "suit purchasers," that Jim Dunn don't "get away" with Bill Davis. Now is your time to subscribe! A liberal percentage given to canvassers!
"GEO. I. LAMMON, Nevada Saloon, B street."

WELL FIXED.—We learn that Mike Dorsey has opened a game at Oswego, and is making slathers of money out of it—so much, in fact, that he talks of backing himself to fight any youth of his weight around. It was expected that he would declare his intentions in our last; we now ask to know the meaning of it all—whether or not the second Jemmy Massey intends to re-enter the arena or not. How is it, Mickey Dorsey, me brave boy?

TESTIMONIAL TO JAMES DUNN.—The Nephew of his Uncle, now in training at Mark Maguire's to fight William Michael Davis, of California, makes an appeal to his friends and the sporting community at large, on Monday, the 24th of April, which will make it about three weeks before the day of battle. The exhibition will be given at the Stuyvesant, and Joe Coburn, the Champion, will appear in the wind-up and spar with Dunn.

GETTING DOWN IN THE WORLD.—Johnny Walker, a boxer well known to the old sports of this city and Philadelphia, is traveling through the small towns of England taking benefits.

ROOKE RECEIVES FORFEIT FROM KELLY.—For the present all hopes of seeing Jack Rooke and Tom Kelly fight again are at an end, as Kelly has failed to come up to time with the "kale seed," and Rooke pockets the money. Kelly's excuse for forfeiting is that he has been bound over to keep the peace for being present at the fight between Parton and Dacken.

BILL CLARKE'S SUCCESSORS.—Ned Stewart and Jack Daley, pioneers in San Francisco, popular and deserving men, were the purchasers of Sportsman's Hall, Kearney street, and commenced business there on the 10th of March.

WANTS TO TRY HIMSELF.—Jim Rea, of Grass Valley, Cal., has challenged Tom Oliver to meet him in the ring for $200 a-side, but, in case Oliver can't raise money, Rea will give him a show for the fun of the thing.

RATTLING MILL IN THE NORTHERN CIRCUIT.—On Saturday, March 18th, a fight took place in the county of Durham, Eng., at catch weight, between two miners, M'Pherson (calling himself Champion of the P. R. in the coal mines) and Riley. They fought in all 27 rounds in fifty-five minutes, when Riley was declared the winner, in consequence of M'Pherson kicking. Riley gained first blood in the third round, and had besides much the best of the fighting. M'Pherson got the knock down in the seventh round, but after this Riley took a strong lead, and won as above.

NED O'BALDWIN, the Irish Giant, whom Andrew Maraden made such a holy show of in their late fight, has been taken in hand again by Nat. Langham, and to get up a little sport, Ould Nat. offers to back him against Geo. Iles, one of Wormald's opponents, for £25, or £50 a side, or in case Iles don't care to put up his forks for that money, the great O'B. is willing to have a go with any man in England. This may bring on a match with the Pichow Giant who wanted to fight Joe Goss.

SHOOTING AFFRAY ON BROADWAY.—About nine o'clock on Sunday evening, April 9, a shooting affray occurred at the corner of Broadway and Amity street, between two well-known sporting men, named Harvey Young and Robert L. Willis. Young is the reputed keeper of a gambling house at the corner of Broadway and Amity street. Willis, it is alleged, was in the habit of frequenting the place against the wishes of Young, who had frequently warned him not to come there. The parties met in front of the house and had some words, when Young drew a revolver and fired at Willis, the ball entering the abdomen about three inches below the ribs and a little to the left of the medial line, and lodging in the interior. Officer O'Reilly ran up on hearing the shot fired, and took the pistol from Young's hand and arrested him. The wounded man was attended by Dr. Clements, who pronounced the wound dangerous; the ball could not be found, it having lodged inside beyond the reach of the probe. Young was locked up in the Fifteenth Precinct Station House. He states that an old feud had long existed between him and Willis; that the latter annoyed him excessively by coming to his house, and that last night Willis assaulted him, and he fired on him in self-defence. Harvey Young, it will be recollected, was mixed up in the Poole affray.

A GAY DECEIVER.—Jim Day, *alias* Jennie Lamont, a Canuck of some eighteen summers, was recently arrested for impersonating a female woman without any title thereto, either anatomically or otherwise, and locked up by Justice Dodge on a charge of disorderly conduct, in default of $1000 bail. The incidents connected with "Jennie's" career for the past six months would make a rich story if written up. It appears that Jennie hired her or himself out as a "pretty waiter girl," and had been engaged at Charley Grovesteen's Champion Music Hall some three months without creating any suspicion as to sex, until one evening last week, when, as is customary, some gay youth took "it" out for supper after the music hall was closed up. During the few moments engaged thus, say the dailies, a "tussle" occurred in which the discovery was made that Jennie Lamont was not Jennie Lamont, but a young man in disguise, and this led to "its" arrest and incarceration. It reminds us of the song of Paddy Miles and the mermaid, and ought to serve as a warning to all dead struck after "pretty waiter girls."

JEM MACE GOING INTO BUSINESS.—We understand that the self-styled "Champion of the World," who wouldn't fight Wormald, intends opening a public house in the City of the Liver.

AID FOR RILEY AND ELLIOTT.—Our suggestion as to raising funds to procure the release of Hugh Riley and Jimmy Elliott, has been favorably received in various quarters, one gentleman, whose address we possess, offering to place in some responsible person's hands $200 or $300 in behalf of Hugh Riley, payable when his release is obtained, but not before. The same party is also willing to give $100 towards procuring Elliott's liberty on the same conditions. If money is all that is required for counsel, etc., half a dozen such men would be able to effect everything desired. In case things do not work right, and both men are not set at liberty in the course of a couple of months, this matter should be attended to. In the meantime we should like to hear from others on the subject.

CUT.—On Saturday evening, 8th inst., Kit Burns, of Water street, was badly cut in the neck by Theo. Harris, while attempting to prevent a disturbance between Harris and some others in the porter house on South street between Burling slip and Fulton street, kept by Harry Lyons. Kit entered a complaint against Harris, and he was forthwith locked up in the 2d-ward Station House. The wound in Burns' neck is not considered dangerous, but that was not the fault of his assailant, and shouldn't exonerate him one inch. These murderous stabbing affrays must be stopped.

BILL CLARKE HOMEWARD BOUND.—Wm. Clarke, the celebrated professor of the art of self-defence, has sold out his saloon in San Francisco, together with his pictures (at least they were advertised for sale in a number of the California papers) and left that city on the 13th of March in the steamer America, one of the opposition boats. On the 10th ult. he was tendered a complimentary testimonial at Platt's Hall, when there was an unusual array of talent in gymnastics, fencing, boxing, wrestling, hurdle jumping, etc. Up to the time of our going to press Mr. Clarke had not arrived, although he was hourly expected.

JERRY CONKLIN AMONG THE BROADBRIMS.—The skilful and genial Jeremiah Conklin, formerly of Engine Co. No. 13, N. Y. F. D., and a very clever young man with his hands to boot, has settled down in the City of Broadbrims and Peacemakers, where, in company with Billy Farrell, who lately fought a good fight, he has located in the Arbor Saloon, No. 138 North Fifth street, above Cherry, not far from Johnny Lazarus' place. Jerry and Billy, embodying as they do a union of the Quaker City sports, will no doubt create for themselves a flourishing business. 'Tis well.

FREE AGAIN.—Old Pitt, so called to distinguish him from other Pitts, a boxer of no mean pretensions in ye olden time, returned to this city in the packet ship Hibernia, from Liverpool, on the 7th inst., after an absence of ten years. Pitt, it will be remembered, used to box Jack Adams, Jack Cody, Bill Tovee and other old 'uns. Look out for Pitt.

HURLGATE FERRY HOUSE.—John Lawrence, the famous trainer, and one of the best *cuisine maestros* in the country, has become lessee of the elegant and commodious premises situated at the foot of Eighty-sixth street, E. R., and fitted them up in grand style at a cost of over $4,000. John will keep nothing but the best of edibles and bibibles, and the Hurlgate House, above most others, is the place for the epicure to have everything to his liking. Boats, fishing tackle and bait are always on hand for those fond of rowing or angling, and if people take our advice, they will go and see for themselves and then judge.

EXTREE!—In addition to other attractions at the Hickey and Ford benefit on the night of April 11th, the following "crack" performers have given their "affy davy" to do what they shall do. "Jennie Lamont," Chas. Avery, "French" fencing master; Young Goodwin, cloggist; Harry Lyman, banjoist; John Green, violin; Fred. May, the great comique; Frank Kerrian, sentimental vocalist; Sam Fredricks, bones; and Sam Cole, of Buff., song and dance man. Enough for one night in all conscience.

DICK HOLLYWOOD, the Nonpariel of the ring, has presented Mike Hearn, Johnny Keating's partner, with a beautiful set of improved Indian clubs, elegantly painted and designed, of Kehoe's make, weighing 10lbs. each. The gift is doubly reciprocated on account of Dick and Mike's partners having buried the hatchet, henceforth to live in harmony and friendship, and fight no more.

SOMETHING WORTH LOOKING AT.—Mike Numan and Fox, who had such an exciting encounter at Bill Tovee's benefit, are to box each other over again at the Dunn testimonial, and as Mike intends to get square if he can, we may look for a "snifty" time, as they say in California.

SHOCCO JONES:

A Theatrical Reminiscence of the Southwest.

WRITTEN FOR THE NEW YORK CLIPPER.

In the spring of 1842 I was stage director of the theatre in Natchez, under the management of Big Jem Scott. The season was disastrous to all speculators, who had no more capital than their wits, owing to great difficulties of the banks. The business of the theatre was wretched in the extreme, and the company, managers, actors, candle snuffers, all—looked forward with dire forebodings to the prospect of a stoppage of their concern.

Historians say that the cackling of a goose once saved the Roman capital from its enemies: an equally important event was, for a short season, the salvation of the actors, and enabled them to postpone their evil day. The event to which I allude was the advent of Stearns—the great, the would-be immortal Stearns. Twenty years ago Stearns was a character. Since then I have been unable to ascertain his existence, and I fear "that the blind fury, with the abhorred shears, has slit his thin spun life." *Then*, not to have known Stearns would have been to have proved yourself unknown; by turns an author; a comedian; a writer of political songs, and the singer of them; an Ethiopian serenader; a collector of such unconsidered trifles as bad debts; a setter up of pins in a bowling alley,

—— a weed

Flung from the rock, on oceans foam to sail
Where'er the surge may sweep, the tempests breath prevail.

The arrival of Stearns created quite a sensation in Natchez, as it was supposed that he possessed the potent spell that would scatter "the clouds that lowered upon our house." The brightest stars of the dramatic firmament had failed in eliciting the slightest mark of attention from the Natchez people, but when it was known that the new play of "Shocco Jones" was in the possession of Stearns, then the whole town was on the *qui vive*.

This play was thought to possess much backbiting slander against the principal men of the State, who were, indeed, brought upon the stage with so slight an alteration from their genuine nomenclature, that no one could have any difficulty in at once detecting the person alluded to so soon as they looked at the play bill.

While the strongest anxiety was manifested to witness the new drama, a counter-current was at work. At the head of the opposition was Mr. D., the editor of the paper, a man of much firmness, and great ability, who was determined to prevent its representation, as there was a rumor that it contained many sarcasms against Mr. Prentiss, the great Mississippi orator, an estimable gentleman, and in truth, one of the most distinguished men of the Union. I had been for many years on terms of intimacy with Mr. D. in Washington, and I pledged myself to him so to emasculate "Shocco Jones" that he should not give offence to the most fastidious individual. The expectation was so rife that there was great offence in it, and a kind of hope that some one or other of the actors would be shot down during the performance, that although the play was destitute of merit, it attracted crowded houses for three or four nights. Stearns having made money by the representation, carried his play to the Crescent City, while the Natchez Theatrical Company, somewhat exhilarated, took their way up the river to Vicksburg.

There the same ill luck attended our efforts, as long as we endeavored to provide rational entertainment, and our manager, Mr. Scott, seeing that the case was hopeless, without warning left us to get out of the difficulty as best we might.

"Shocco Jones" was suggested as the only play that could raise the wind in our favor; but we had no manuscript of it, and Mr. Bannister, who had represented Mr. Prentiss in Natchez, was no longer in the company. It therefore fell to my lot to represent Mr. Prentiss; I therefore arranged a few sentences expressing such strong patriotic feeling that I was assured his friends would be gratified, and the multitude delighted.

Many of the scenes of the play were laid in Vicksburg, but the necessities of the company were great, and none of us fully considered the dangerous ground we were treading on, nor had ever attempted to fathom the depths of political hatred.

We appointed the 17th of March, St. Patrick's day, for the first representation of the play, and by a strange coincidence on the same day a dinner was given by his political partisans to Dr. Hogan, an Irish gentleman, who had been an editor of one of the Vicksburg papers, and who had rendered himself obnoxious to the leading citizens of the town by the virulence of his remarks.

I soon learned that the Doctor's friend considered the production of this local play as peculiarly complimentary to their state of feeling, and I was rejoiced to hear that they had determined to adjourn from the dinner table to the theatre, and in fact secured every seat in the boxes.

I was amused from the comfortable state of feeling that the prospect of a crowded house creates in the bosom of every manager, by remarking that numbers were going to the dinner party, and that every man was armed to the teeth—some carrying belts stuck full of pistols, others rifles and shot guns, and all that hideous weapon of destruction, the Bowie knife. Whether any disturbance was expected at the dinner party, it was not my business to inquire; but I waited with fear and trembling the result of the evening's experiment. Seven o'clock came, and the doors of the theatre were hardly opened before a crowd rushed into the parquet, most of whom, I perceived to my dismay, were armed; after a short delay the concourse from the public dinner appeared in the boxes, each man having his weapon by his side. The house was literally crowded, but it had a most martial and grim appearance, and from the serious and attentive manner that every thing was listened to, I felt convinced that many had assembled with the full calculation that before midnight "they would do such business as the better day would weep to look at."

Previous to the anxiously-looked-for play, a *brochure* entitled "My Neighbor's Wife" was performed; it was full of *equivoque* and comic situation, but the attention was awful, not a laugh could be elicited. While this was going on, I was informed that my presence was instantly required in the box office by two gentlemen who desired to see me on most urgent business, and would not be denied.

I found Judge G—— who, on my entrance, arose very courteously, walked towards the door, locked it, and put the key in his pocket.

"I understand," said he, "that you are the manager of this theatre. I am a friend to Mr. Prentiss, whose character, I am told, will be ridiculed on your stage this evening: and I am determined that the play shall not go on."

It was evident from his look that he was determined, and although his manner was most polished and refined, still I felt that he was not a man to trifle with. His companion was a stout, gentlemanly looking man, who kept his seat, eyeing me in the most savage manner, and ever and anon whipping a highly polished boot with a very indignant looking cowhide, which I could not help thinking was destined for my shoulders if I did not mind my P's and Q's. What arguments I used I do not now remember, but I know that I pledged myself to the Judge that nothing either in word or deed should take place that could give offence to the most sensitive individual, agreeing that he should hold me personally responsible. The result of the interview was that he and his friend procured tickets, and entered the parquet, seating themselves full in my view, that I might not for any one instant overlook the warning they had given me.

I shall never forget the sickness of heart with which I heard the bell ring that gave notice that the play was about to commence; all the early scenes passed off, and were received more agreeably than I could possibly have expected; but I perceived that I was the great gun of the evening, and that all were waiting to see what sort of a fist I should make of the representation of Mr. Prentiss, who, by the way, was absent from home, which accounted in part for the nervousness of his friends—a nervousness that I feel satisfied he would not have felt himself had he been present.

The long looked for scene at length arrived, and the representatives of Mr. Prentiss and Mr. Shocco Jones were discovered at a table, enjoying themselves over the best wine and cigars. I had taken care that the opening speeches I had to deliver were so full of noble and generous sentiments that both parties were instantly put into good humor, and when Mr. Jones contrived to borrow a few thousands from Mr. Prentiss, which he lent in the most open hearted manner imaginable, the applause was tremendous. As the scene drew towards a close, I rose from my chair, and walked to the front of the stage, when some wight, seated about the middle of the parquet exclaimed, seasoning his remark with d——n's enough to tickle the vilest palate, "he doesn't even limp"—which, by the way, was an infirmity attached to Mr. Prentiss. The remark was no sooner uttered than a gentleman who occupied the very front seat in the parquet replied, as he turned his back upon the stage, and drew a pistol which he cocked.

"By G—d I'll make you limp."

Presently every person seated in the boxes, not hearing the remark, but noticing the action, and the presenting of the pistol, stood up; all around the house the most perfect silence prevailed, which was only broken by the sharp click, click, click, as one after the other rifle, shot gun, or pistol was cocked. Presently an affray arose in the parquet, every man prepared for some dread encounter, breathlessly endeavoring to ascertain what had been the cause of provocation but the *mauvais sujet*, seeing the commotion he had excited, and believing that discretion was the better part of valor, slipped down beneath the seat, and so was found among the missing.

I had not heard the remark that was made, but seeing the hostile preparation, I considered my life not worth a pin's fee. I was not in the slightest degree agitated, my thoughts were not discomposed, nor am I aware that my pulse was accelerated even a single beat; but when I left the stage I was taken with a most unaccountable kind of an all overishness, and a shaking about the knees that I thought would have prevented me from going through with the task that I had undertaken—which would have been entirely out of character for the gentleman whom I had that evening the honor to represent. "Finding no enemies to cope with all," the belligerents rescated themselves, and throughout the balance of the evening everything went off to the entire satisfaction of all, who found that as far as ministering to the excited feelings of either party, the play might as well have been christened with any other title, as that of Schocco Jones, who, by the way, I had converted into a sort of Jeremy Diddler, borrowing money and spunging in a very good humored way upon almost every man that he met with.

This was the only time that I ever attempted to mingle two such incongruous materials as politics and drama, and when I again attempt it, may all the contagions of the south light on me!

A McK.

NASHVILLE, Tenn., Jan. 17, 1865.

"BEING VERY SUSPICIOUS of humbugs, I had your BYRNS' ANTIDOTE tried, so as to be sure, and no one knew of it till it had performed its work. After using tobacco eleven years, the Antidote broke it in ten days, in this case. Robert Cameron, Dixon, Illinois. BYRNS' ANTIDOTE cures CHEWING, SMOKING and SNUFFING. Free by mail, on receipt of FIFTY CENTS; five for TWO DOLLARS; by Day & Son, 76 Church street, New Haven, Conn. D.

AMUSEMENTS.

HIGHLY IMPORTANT CORRESPONDENCE.

IN THE LAST DITCH,
April —, 1865.

FRANK EDWARDS, ESQ. 835 Broadway.

DEAR SIR:—Having failed in my engagement as President of a Southern Confederacy, I wish to change my base, being now upon a LEE shore, as my physicians take it for GRANT-ed that a change of climate will be beneficial to my health. If you can get Uncle Abraham to take me to his bosom, and forgive me my sins, I will accept an engagement in any respectable Minstrel Band to whistle Yankee Doodle with variations. Answer in haste, as my affairs are most unsettled.

Yours, covered with mud,
JEFF. DAVIS.

REPLY.

NEW YORK, April —, 1865.

JEFF. DAVIS, Esq., late President C. S. A.:—

Yours received, and your name having been mentioned in connection with a "sour apple tree," I cannot as yet reply definitely. I shall send a messenger to Washington to call an extra session of Congress, and until that body has decided upon your fate, I beg to be excused from further correspondence.

FRANK EDWARDS,
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With other acts peculiar to this great wonder, is now playing a short engagement with
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A GOOD BRASS AND STRING BAND,
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—It is very neatly got up, and makes a fine appearance every way. We heartily wish "Cousin Lizzie" great success in publishing it.—Sherburne, N. Y., Home News.

—Contains excellent reading matter.—Mount Joy, Pa., Herald.

—It is got up very tastefully, and filled with very interesting reading matter. Long may you wave.—Columbia, Pa., Spy.

—We welcome "Lizzie" to the fraternity.—Fultonville, N. Y., Republican.

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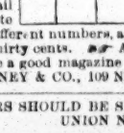

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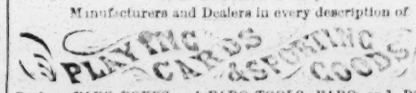

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"THE DAY WE CELEBRATE."

THE following ditty by Miles O'Reiley gives so correct a photograph, as it were, of the mixed yet super-exuberant feelings with which the glorious news of the capture of Richmond was received in this city, that we take the liberty of transcribing it to our columns as it appeared in the *Tribune* of the 4th inst.:

Bad luck to the man who is sober to-night!
He's a could-hearted *bodhagh*, or saycret Secesher,
Whose heart for the Ould Flag has niver been right,
An' who takes in the fame of his country no pleasure,
Och, murther! will none o' yez hould me, me dears!
Or it's out o' me shkin wid delight I'll be jumpin';
Wid me eyes swimmin' round in the happiest tears,
An' the heart in me breasht like a piston-rod thumpin'!

Musha, glory to God! for the news you have rint,
Wid your own purty fisth, Misther President Linkin!
An' may God be around both the bed an' the tint
Where our bully boy Grant does his atin' an' thinkin'!
Even Shtanton, to-night, we'll confiss he was right,
Whin he played the ould scratch wid our *have-you-his-carkiss;*
An' to gallant "Phil Sherry" we'll dhrink wid delight,
On whose bright plume o' fame not a spot o' the dark is!

Let the chapels be opened, the althars illumed,
An' th mad bells ring out from sich turret an' shteeple;
Let the chancels wid flowers be adorned an' perfumed,
While the *Segarths*—God bless 'em!—*give* thanks for the people!
For the city is ours that "Mac" sought from the start,
An' our boys through its streets "Hail Columbia" are yellin';
An' there's payce in the air, an' there's pride in the heart,
An' our Flag has a fame that no tongue can be tellin'!

To the *dioul* wid the shoddy-contractors, an' all
Them gold speculators, whose pie is now "humble!"
The cost o' beef, praties, an' whisky will fall,
An' what more could we ax—for the rints too will tumble?
On the boys who survive, fame an pinsions we'll press,
Every orphan the war's med, a home we'll decree it;
An' sich soldier's young sweethart shall have a new dhress,
That will tickle her hayro, returnin' to see it!

Oh, land o' thrue freedom! oh, land of our love,
Wid your ginerous welcome to all who but seek it;—
May your stars shine as long as the twinklers above,
An' your fame be so grand that no mortial can shpeak it!
All the winds of the world, as around it they blow,
No banner so glorious can wake into motion;
An' wid payce in our *own* land, you know we may go,
Just to settle some thriflin' accounts o'er the ocean!

So come, me own Eileen! come Nora an' Kate,
Come Michael an' Pat, all your Sunday duds carry:
We'll give thanks in the chapel, an' do it in shtate,
An' we'll pray for the sowls o' poor Murtagh an' Larry.
Woe's me! in the black swamps before it they shleep,
But the good God to-night—whose thrue faith they have cherished—
His angels will send o'er the red fields a-shweep,
In aich cowld ear to breathe, "Not in vain have you perished!"

So bad luck to the man who is sober to night!
He's a cowld-hearted *bodhagh*, or saycret Secesher,
Whose heart for the Ould Flag has niver been right,
An' who takes in the fame of his countbry no pleasure!
Och, murther! will none o' yez hould me, me dears!
For its out o' me shkin, I'm afeard, I'll be jumpin';
Wid me eyes shwimmin' round in the happiest tears,
An' the heart in me breasht like a piston-rod thumpin!

THE THEATRICAL RAMBLES

OF

MR. AND MRS. JOHN GREENE,

With Sketches of Popular Actors and Actresses,

FROM 1812 TO 1863.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,
BY CHARLES DURANG.

CHAPTER VIII.

A MINOR THEATRE—IN THE BALLET—OLD TIMES IN PHILADELPHIA—JAMES WALLACK—THEATRICALS IN MARYLAND—COFFEE AND CAKES FOR THE PLAYERS—THE GREAT RACE BETWEEN THE NORTH AND SOUTH—STEPHEN PRICE, WOOD AND WARREN.

IN 1821 the Greenes received an offer of an engagement from Philadelphia. A new minor theatre had been constructed in Prune street between 5th and 6th streets, by a Polish magician performer called Stanislaus, which was to commence operation in the fall of 1821. The drama was there represented in all its various phases with a tolerably good company. Greene determined to accept the offer, although the terms and lines of business they were to perform were not definitely stated as is usual in contracts. Mrs. Greene opposed it with woman's foresight. They were doing very well as it was, but Greene willed it otherwise; he wanted to fret and strut his hour on the stage: she yielded, to the Quaker City they went forthwith, and in due time reported themselves to the managerial department in Prune street.

The folly of going to that engagement without the salaries or lines being previously defined, was soon made apparent to the novice comedian, John Greene. They left a good business at the North to accept this proffered situation, without any preliminary stipulations being even canvassed. The result was, that, being at the mercy of the manager, they were obliged to submit; having traveled 400 miles, they were without any engagement elsewhere, and the alterpative of traveling a great distance to procure another situation (for theatres at that time were few and far between), their means being exhausted, Mr. Greene had to accept such terms as this minor manager with his penurious foreign notions chose to give; which were $10 a week, and simply utility business—that is, such parts as the stage manager thought proper to cast him in, but no line could he claim.

For Mrs. Greene no situation could be given at all—not even a super's place was vacant. Here was a dilemma!—necessity has no law, and Greene had to accept. It paid their board, however, and kept the wolf from the door till they looked for something better.

The firm of Warren & Wood—whose fine theatre on Chestnut street had been burnt down at the latter end of the season of 1820—had been the cause of reconstructing the old Walnut-street Circus, at the corner of 9th, into a theatre, and was on the eve of opening for the winter season of 1820–21. Mr. and Mrs. Greene then applied to this management for situations; the company was then performing in Baltimore. The answer to this application requested them to await their arrival in Philadelphia in a few weeks, and they would be happy to negotiate with Mr. and Mrs. Greene. The end of this matter was, Mrs. Greene only was engaged at the Walnut-street Theatre at $5 a week, to go on in groups, dances, etc., whenever required—a position that now receives the name of "*corps de ballet*," and nearly sure to be employed every night of performance. She now discovered, what many actresses have done, the expense of dress and labor of the position. They have to be their own mantua makers, unless it be a leading actress, or a star, whose large incomes of salaries and benefits from popularity and talents, give them vast pecuniary advantages over the secondary and minor female performers, who must perforce do their own sewing on dresses consisting of every variety of costume, from the richness of the queen to the plainness of the peasant; this compels them to be eternally employed in the alteration of their dresses to suit the age of the characters they may represent, which requires some mental study as well as physical labor; and the purchase of some new material suitable for the specific occasion, is too often an inconvenient expense to the actress, yet in the line of her business indispensable. During this process there is often a new part to study and digest; first to learn the words, then to rehearse daily. Thus with work and study at home, and rehearsals in the mornings, and performances at night, the actresses during the season have their whole time absorbed in professional duties; and this under strict disciplinary rules of obedience to managerial casting of pieces, of attention to business, to being perfect in the language of their parts subject to arbitrary forfeits, &c., and finally to a discharge at the will of the manager, from which the performers seldom have any appeal.

When Mrs. Greene took the engagement for $5 a week at the Walnut Street Theatre, it was her first object to make a little money go a great way. Her husband was by birth a Philadelphian, and had relations there. Mr. and Mrs. Greene were engaged in different theatres. To economise as much as possible, they took humble lodgings in Southwark, in Second street, below Shippen street. Being in different theatres made it inconvenient. From Ninth and Walnut was a long and dreary walk to their boarding house; passing down Sixth street, by the old prison wall and Potter's Field, the present Washington Square, the sidewalks unpaved, poorly lighted with small oil lamps of two dim wicks, no street-passenger vehicles of any sort but the hackney-coach at a high price, and not found at a stand—in those days these were rather dismal promenades for a lone woman; sometimes she called at the Prune Street Theatre for her husband on her way home; they both had philosophical minds, and mutually consoled each other with the green-room tales of the two theatres, which are ever racy and humorous, or a retrospective glance at their past life, which ever gave food to cure the weariness of the mind. A theatre is always a place of stirring events and beguiling circumstances: they had passed through scenes enough, and had hair-breadth escapes of a romantic nature, in their sojourn among the savage tribes, to philosophise upon. In those dreary midnight walks to her home she never met with any insult to her person, or attack of footpad, maugre there were no police patrols beyond those nightly guardians yclept "Charlies," who lustily called every hour of the night in a recitative tone, with a foreign accent, viz, "*Past 12 o'clock, and a moonlight morning!*"

In the spring Mrs. Greene accompanied Messrs. Warren and Wood's company to Baltimore. This season (1821-22) at the Walnut Theatre was not a very profitable one. Kean had exhausted curiosity the season before. The new theatre in Chestnut street was in course of building, which opened in December. The Walnut Street house, altered as it was, did not meet fashion's sanction, although the company had received several additions to the stock force. Mr. and Mrs. Burke, Mr. and Mrs. H. Wallack, Mr. Nichols, a tenor vocalist, and Mrs. Drake and Mr. Pelby starred. "Damon and Pythias" was first acted this season in Philadelphia to good houses for eight nights—Mr. Wood was the Damon. This management suffered reverses from unforeseen accidents, and several untoward events this season. Mr. James Wallack, just arrived from England, was announced to appear as Hamlet. He was thrown from the mail stage while on his way from New York, and severely fractured his leg, which rendered him for many months incapable of any professional exertions. This deranged their business for the better part of the winter. They brought out the water drama of "Undine," with careful effects, but it failed to pay. Many other novelties were produced without attracting. On the coldest night of the winter, the Orphan Asylum near the new Catholic Cathedral at Logan Square, was burned down, when twenty of its orphan pupils perished. A benefit was given at the Walnut Street Theatre, which netted $1400 after deducting the sum of $360 for expenses. Master Wm. Forrest appeared this season in the revived play of "Mahomet." The Baltimore season ended on the 4th of July. The company, as usual, went to Washington, D. C., while the Greenes, who had made their winter engagement with Messrs. Warren and Wood for the new Chestnut Street, formed a temporary traveling scheme with Mr. and Mrs. Bignal, Mr. Lodock, and some others. Their first essay was at Chestertown, on the eastern shore of Maryland, where they fitted up a large hall in theatrical form, having obtained the loan of some small sized scenery and wardrobe, with necessary properties, from Managers Warren and Wood. They found the patronage beyond their most sanguine expectations; some of the most prominent citizens took them by the hand—two of them may be named especially as great friends of the drama, viz.—Judge Baily and Dr. Muse, who used their personal influence to animate the dormant love for theatricals in their fellow-townsmen: themselves sending presents to the performers—their own servants waiting daily upon their wants and comforts, arranging the theatre, sweeping it clean every day, carrying out the bills, &c. At the rehearsals and performances the servants served hot coffee and cakes, and every variety of lunch and fruits on silver salvers; those repasts were served up with luxurious taste and profuse hospitality; they also made a large sum of money. Their stay here was brief, as there was but one audience, and that one sparse. Their next place of performance was at Princess Anne, where the encouragement was equally flattering. Thus through this Eastern section of Maryland did they successfully perambulate from town to town till it was time, at the last of August, to join Warren and Wood's company in their opening campaign at Baltimore. This fall season continued till the new Chestnut Street was ready to open, which occurred on the 2d of December, 1822, with the "School for Scandal." Mr. and Mrs Greene performed humble characters in it—Snake, Mr. John Greene; Maid, Mrs. Greene. From this subordinate position they soon rose to consequence and high favor. When the autumn Baltimore season closed in the end of November, the new theatre was not yet completed to open in Philadelphia as arranged. A fortnight's recess was agreed upon per force.

Mr. Thomas Burke, the father of the late Charles Burke, proposed to a portion of the company, so inclined, to open during recess in performing a few nights at the Washington Theatre. The great race between Eclipse and Sir Charles was to come off there during that week, where all the fast men and women in the Union would be assembled, and all the world beside. The temptation was great, and the scheme readily embraced, for probably nothing since the foundation of our government created a greater *furore* than this celebrated race. It worked itself into a national excitement. Sectional feeling became delirious and raving on this subject of horse merits, and it seems as if it was one of the social remote causes that fanned the devilish flames of anarchy in our national councils and inharmonious sentiments amongst our people. The jealous feeling of races and pride of sections of country are ever disturbing qualities. The Sayers and Heenan combat became a national emotion in which the better sort of people took as warm an interest as those of the rougher class.

After the New York race of Eclipse and Henry, there was another of those frenzied sectional excitements. On the day of the great race at Washington, D. C., all attended the course as they did at Rome in the orgies before lent, from the polished *elite* of society to the white working men; the negro with his loud laugh and catfish grin, to the more demure and simpering mulatto and other distinctive shades of color. The field presented the aspect of some 30,000 human faces in contrasted colors as aforesaid; all amphitheatrically arranged on stands *a-la-echelon!* a magnificent view of curious masses of humanity to see two horses run under whip and spur.

The two contending steeds were the admiration of the assembled thousands as the grooms led them about the distant track. Their black eyes rolled in vivid flashes. The order to saddle and mount was announced from the judges' stand. Then the scene presented was one of a thrilling nature. All was animated expectations! backing ardent opinions with bets! and great chaffering amongst the knowing ones! "*Hurrah! Eclipse!*" "*Eclipse!* is the word!" "*I say so!*" "*Hurrah! Sir Charles I bet!*" "*Done, done!*" "*I bet!*" &c. The bugle sounded to horse! Then the horses appeared, mounted by their riders in their fanciful jockey costumes, while the fiery plunging steeds, led by the grooms, could hardly be held, so mettlesome was their impetuosity to break forth from the starting post. Eclipse was a magnificently formed animal; he had great height and broad set chest, body round and long, yet well knitted to his haunches, and shoulders literally strung with muscle. He kicked and snorted to get away from thraldom. Sir Charles was all symmetry and more calm, not so strong of limb or muscle, evincing more of the light Arabian breed of figure, while his more stalwart rival looked of the heavy Norman race, of speed and endurance; yet Sir Charles had great spirit, but much docility. In their pawings, snortings, and restless curveting they seemed to realize Ovid's description of the horses of the sun; where Apollo instructs his son Phaeton to hold the reins and guide the steeds.

"Bring forth the steeds, the nimble hours obey,
From their full racks the generous steeds retire.
Dropping ambrosial foams, and snorting fire!
Take this, at least, this last advice, my son;
Keep a stiff rein, and move but gently on;
The coursers of themselves will run too fast;
Your art must be to moderate their haste."

And in this great race the respective riders seemed to have been so instructed, and skilfully obedient to it. It is needless to say Eclipse was the victor! and "Io Triumpho!" the South was defeated in its great champion; the vaunted Napoleon of the Turf lost his *prestige*, and the sectional feeling, always so delicate and chary, seemed wrought up to undue mortification. The journals of the day gave the history of the event. To the theatre treasury it was a god-send; the houses were crowded from pit to dome. The play on the night of the race was not heard at all—nothing but the music. The shouts for Eclipse! from the winners; and retorts from the losers, or cheers from the friends of Sir Charles could only be heard. It was a complete jubilee in Washington, and although the Southrons were defeated, still good humor and social enjoyment prevailed between the parties at the *adieu*. There were no pugilistic scenes; the absurd prejudices of the North and South were joyfully quiescent. This dramatic episode of a night among the sporting world gave Mr. and Mrs. Greene a share of $124 the scheme being what is called a sharing one amongst the actors.

The company of sharers being members of the New Chestnut Street Company—which was on the eve of opening—thither they wended their way and opened with marked success; yet its flattering auspices were soon overcast and soon experienced sad reverses. After the destruction of the theatre in the spring of 1820, its re-building was rather retarded by Messrs. Warren and Wood from policy. The two seasons at the Walnut Street in the occupancy of the old company were very unproductive; the theatre did not afford appropriate accommodations for the Chestnut Street audiences, and therefore they became impatient for its revival; the stockholders seemed anxious to re-construct the old edifice, and the managers expressed a desire that that course should be pursued. A subscription list was opened and filled up in two days. A lease was given to the old management on the most liberal terms, unshackled by any annoying stipulations to restrain the lessees in fairly remunerating their exertions. The then subscribers looked more to the fostering of enlightened amusements than speculative gain. The lease was given for ten years at a rent of $2000 per annum, renewable for ten years more at the expiration of the first term, in the event of either of the lessees being desirous to continue it.

About this time a proposition was made to Warren and Wood by Mr. Beekman, a junior proprietor of the Park Theatre, New York, for the Chestnut Street company to play there from the 10th of September to March in New York, and from March to July in Philadelphia, making one company answer for the two cities. The object was to relieve the two cities of their length of seasons; but as Messrs. Warren and Wood had Baltimore to relieve theirs, and which yielded them large profits, Mr. Warren decidedly refused to enter into such an arranagement and the offer was declined. This suggestion of Mr. Beekman emanated from a discontent between Stephen Price and the proprietors of the Park Theatre, which was subsequently adjusted. In the course of events the old Chestnut street house lost its *prestige*. The Park became the Metropolitan Theatre of the United States, while the others throughout the land subsided into provincial institutions.

OLD PLAY-BILLS,

Compiled from Various Sources,

FOR THE NEW YORK CLIPPER,

BY AUGUSTUS APPLEJACK, ESQ.

The printing of play-bills in alternate black and red lines first came in vogue during the time of Colley Cibber. When Mrs. Cibber was forty-five years of age, an addition was made to the family in the person of Charlotte Cibber, who in consequence became a spoiled child. Trusting more to her own judgment than the advice of her parents, she married Richard Clarke, an eminent violin player of dissolute habits." In the month of November, 1742, Mrs. Clarke and her daughter performed at one of the places of amusement of that period. The bill is such a curiosity that I cannot refrain from presenting it to my readers:—"*For the Benefit of a Person who has a Mind to get Money.* At the New Theatre in James street, near the Haymarket, on Monday next will be performed a Concert of Vocal and Instrumental Musick, divided into Two Parts. Boxes 3s., Pit 2s., Gallery 1s. Between the Two Parts of the Concert will be performed *a Tragedy* call'd The Fatal Curiosity, written by the late Mr. Lillo, author of George Barnwell. The part of Mrs. Wilmot by Mrs. Clarke (who originally performed at the Haymarket;) *the rest of the parts by a Set of People who will perform as well as they can, if not as well as they wou'd, and the best can do no more.* With variety of Entertainments, viz.:—Act I. A Preamble on the Kettle Drums by Mr. Job Baker, particularly. *Larry Grovy*, accompanied with French Horns. Act II. A new Peasant Dance by Mons. Chemont and Madam Perau, just arriv'd piping hot from the opera at Paris. To which will be added a Ballad-Opera call'd The Devil to Pay; the part of Nell by Miss Clarke, who performed Princess Elizabeth at Southwark. Servants will be allowed to keep places on the stage. Particular care will be taken to perform with the utmost decency, and to prevent mistakes, the Bills for the day will be blue and black," &c.

In this era of the drama, a play was often given between the two parts of a concert in order to escape the heavy fine which was imposed upon theatrical entertainments. In 1758, I find a remarkable play-bill, which was circulated through one of the towns of Sussex:

"At the Old Theatre, in East Grinstead, on Saturday, May, 1758, will be presented (by particular desire, and for the benefit of Mrs. P.) the deep and affecting tragedy of 'Theodosius, or the Force of Love,' with magnificent scenes, dresses, &c. Varanes, by Mr. P., who will strive, as far as possible, to support the character of this fiery Persian Prince, in which he was so much admired and applauded at Hastings, Arundel, Petworth, Midworth, Lewes, &c. Theodosius, by a young gentleman from the University of Oxford, who never appeared on any stage. Athenais, by Mrs. P. Though her present condition will not permit her to wait on gentlemen and ladies out of town with tickets, she hopes, as on former occasions, for their liberality and support. Nothing in Italy can exceed the altar, in the first scene of the play. Nevertheless, should any of the nobility or gentry wish to see it ornamented with flowers, the bearer will bring away as many as they choose to favor him with. As the coronation of Athenais, to be introduced in the fifth act, contains a number of personages, more than sufficient to fill the dressing rooms, &c., it is hoped no gentlemen and ladies will be offended at being refused admission behind the scenes. N. B.—The great yard dog, that made so much noise on Thursday night, during the last act of 'King Richard the Third,' will be sent to a neighbor's, over the way; and on account of the prodigious demand for places, part of the stable will be laid into the boxes on one side, and the granary be open for the same purpose on the other. VIVAT REX."

I forgot to mention that in the month of January, 1749, it was announced that a person at the Theatre Royal, in the Haymarket, "would play on a common walking cane the music of every instrument then in use; that he would, on the stage, get into a tavern quart bottle, without equivocation, and, while there, sing several songs, and suffer any spectator to handle the bottle; that if any spectator came masked he would, if requested, declare who they were; that, in a private room, he would produce the representation of any person dead, with whom the party requesting it should converse some minutes, as if alive; that the performance would begin at half-past six; and that a guard would be placed at the doors to preserve order." It is needless to say that this announcement drew a great crowd, and it is also needless to mention that the performer failed to appear.

In 1825, some curious bills were circulated through one of the small villages in England, of which a copy is annexed:

"For One Night Only.

Felix Downjumpthroatum, the Emperor of all the Conjurers, begs leave to announce to the nobility, gentry and inhabitants, that he has just arrived with five Arabian conjurers, which he intends to exhibit for this night only. Any attempt to describe their extraordinary performances must be needless, as the proprietor flatters himself that they must be seen to be believed. They are all brothers by the same father; their names Muley, Benassar, Abdallah, Mustapha and Suckee. At the conclusion of their never-yet-equalled feats of sleight of hand, ledgerdemain, &c., they will take each a lighted torch in either hand, when lo! incredible to relate! Suckee, with burning torches, will jump clean down Mustapha's throat, who in an instant, with equal dexterity, will pass down the throat of Abdallah; then Abdallah will jump down that of Benassar, and Benassar down his brother Muley's, who, lastly, notwithstanding he is encumbered with his four brothers and their four torches, will throw a flip-flap somerset down his own throat, and leave the audience in total darkness. *Probatum est.*"

This, like the former announcement, drew a great crowd, and the people were swindled in the same way.

Play bills issued for the Queen and members of the royal family are always printed on white satin. It may be mentioned that for many years the bills of the Drury-lane Theatre were printed on a private press situated in a room below the stage of the theatre. It was not until 1830 or 1835 that the bill began to assume the shape and form of those now issued in our own country. In the English theatres the play bills are for sale, and are not distributed gratuitously. Let me conclude these remarks with a play bill of the Theatre Royal, Little Pedlington, taken from a work entitle "Humorist," edited by Theodore Hook. The bill, after expressing the manager's hopes and enumerating the members of the company, proceeds to state that—

"The performances will commence with, for the first time, an entirely new melo-drama, never before performed, founded on the affecting, babarous and interesting murder of Martha Squigs, to be called

The Hatchet of Horror;
Or,
The Massacred Milk Maid.

Principal characters by the following unprecedented cast:
Messrs. Snoxell, Waddle, Stride, Eugene Strut, and Stagger;
Mesdames Biggleswade, S. Strut, Miss Warble (with a song),
Mlle. Sara Des Entrechats (with a Pas Seul), and the
part of Martha Squigs (the Massacred
Milk Maid) by Miss Julia Wriggles.

In the course of the piece will be introduced a new and splendid representation of the

Fatal Cow House

In which the Murder was committed!

together with the identical

Blood-Stained Hatchet, with a Lock of the Victim's Hair sticking to it!! *with* which the Murder was committed!!!

and the identical

Favourite Cow of the Massacred Milk Maid!!!! *for* which the Murder was committed!!!!!

At the conclusion of the piece,

A Favourite Song by Miss Julia Wriggles.

After which, an entirely new and elegant Burletta, without songs or any musical accompaniment whatever, in one act, to be called

All Round My Hat,

with the following powerful cast!!!

Mr. Sippleton,

Messrs. Pigs, Gigs, and Brigs; Mesdames Hobs, Phobs, and Snobs, and (with a Song) Miss Julia Wriggles.

Previous to which, for the first time, a Fashionable Interlude, to be called

Who Are You?

the principal characters by

Messrs. Sippleton and Gigs, and Miss Julia Wriggles.

Prior to which, the Favourite

Broad-Sword Hornpipe,

By Miss Julia Wriggles.

In the course of the evening,

A Laughable Comic Song,

By Mr. Augustus Strut.

The whole to conclude with, never acted, a laughable Farce, to be called

She Shall Be an Actress.

Colonel Dash.....by.....Miss Julia Wriggles!
Harlequin.....by.....Miss Julia Wriggles!!
Venus.....by.....Miss Julia Wriggles!!!
Molly O'Rooney (an Irish girl) by.....Miss Julia Wriggles!!!!
Jeannie M'Bride (a Scotch girl) by.....Miss Julia Wriggles!!!!!
Eugenie La Belle (a French girl) by.....Miss Julia Wriggles!!!!!!
Matilda Schwabsitz (a German girl), by Miss Julia Wriggles!!!!!!!
and
Lady Clara Lovely (an English lady of fashion).....by.....Miss Julia Wriggles!!!!!!!!

On this occasion, Mr. Snoxell and Mrs. Biggleswade will perform.

On this occasion Mr. Sippleton will perform.

On this occasion Miss Julia Wriggles, Miss Warble, and Mlle. Sara Des Entrechats will perform.

On this occasion Mr. Sippleton and Miss Julia Wriggles *will perform in two pieces!!!*

On this occasion the Whole of the *powerful and unprecedented Company* engaged at this theatre, and announced, as above, to perform in the evening's performances, *Will Perform!!!*

Such is the bill, and it might be copied with advantage by many of the managers of our great metropolis.

SPORTS ABROAD.

The Ring.

RENEWED FIGHT

BETWEEN

PARTON AND DACKEM.

In last week's CLIPPER we gave a detailed account of the first day's fighting between Pig Jack, the bayonet maker, and Bob Dackem, together with the telegram announcing the result of the second day's battle, which we now proceed to give in full. The muster on St. Patrick's Day in the Morning, March 17th, was more select than numerous, the roughs being conspicuous by their absence. The referee very wisely declined to name the exact place of fighting, but acted as pilot, the mandate being to "follow the leader." The services of the seven A. M. Parliamentary, on the Manchester and Liverpool Railway, were put into requisition, and tickets taken for Collins Green. This was intended as a *ruse*, for on reaching Astley, on Chatt Moss, a disembarkation was effected, and, after a pleasant walk of about a mile, a cosy spot was reached, and the ropes and stakes were soon put in trim, but the ground selected was very lumpy. Parton was the first to toss his head-gear into the mystic circle, followed soon after by Dackem. Dackem won the toss for corners, and good-naturedly placed his opponent with his face to the wind and sun. 10 to 8 was currently offered on Dackem, with no takers. The toilets of the combatants were soon completed, and at twelve minutes past eight o'clock the men shook hands for the renewed

FIGHT.

Round 1. Parton's face exhibited Dackem's handiwork the preceding day, whilst Bob was comparatively scatheless. Both men approached each other with great caution, and a long and tedious bout of sparring, fenting, and dodging ensued, each waiting for the other to take the initiative. Dackem was the first to lead off with his left at the head, which was neatly put on one side; Jack essayed his left, which landed on the body. Both tried to invest on the cranium, but were short. On coming together again, Bob succeeded in reaching the chest, a second attempt at the knowledge box being short. He persevered, however, and succeeded in reaching the mark. Each sparred for an opening, until Dackem, creeping close, dashed in his left fist on the mark, and got away laughing. The next spot he visited was the left eye, a hit 'un, and which was in reality the first blow of any consequence. This visitation instantly brought on some good facial counters, until Jack broke ground. Returning to the charge, he delivered on the mark and avoided a return. Bob was not at all pleased with the liberty taken, and, biding his time, again visited the left optic. Parton now pulled himself together, and landed a swinging right hander on the ribs. Jack tried his luck a second time, but his left was prettily stopped. He would not be denied, however, and stabbed his man on the body, which resulted in lively exchanges with both hands on the frontispiece. A break-away followed, and on again facing each other Parton slung his favorite right, which reached Dackem's left shoulder, who returned the compliment on the body. Both short with the left, when the pair rushed to a close, Dackem down at the ropes. This round occupied 38 minutes.

2. Both slow, Parton being the first to commence hostilities with his left, which went over Dackem's shoulder, receiving on the right cheek heavily. Following up the advantage Bob again dashed his left on the same spot, from the force of which Parton fell back on one of his seconds, who happened to be in the way, but quickly recovered himself, when Dackem having pulled himself together let fly the left bang on the mouth, as straight as a dart, the blood instantly streaming out of Parton's mouth. This produced a scene of intense excitement around the ring, and the men rushed to close quarters fought away with both hands to the ropes, the pair coming to grass side by side. Total time 58 min.

3. Parton, bleeding from the mouth, visited his opponent's mouth. Jack was riled at the blow on the mouth in the last round and, eager to square up accounts, delivered a tremendous round blow with his right, Bob jumping away to avoid, which, had it landed, would have told a tale. Being unsuccessful, he instantly rushed at Dackem, caught him up in his arms, and threw him over the ropes, Bob coming down on his head.

4. Dackem got on the left sight-seer but lightly, receiving on the mark—Dackem on the ivories, which brought on a close, when Parton put on the crook, both being down at the ropes.

5. Parton short at the body, at the second attempt reaching the mark. Bob worked his man in a corner, and after some merry exchanges both fell through the ropes with their faces downwards. On being raised, an appeal was made that Parton had attempted to gouge his man, but after some confusion, the referee ordered the men to fight on.

6. This was a quick and rattling round, each slogging away with both hands until they fell backwards from the force of their own blows.

7. Both eager for business Parton led off on the mark, when an appeal was made to the referee that he had hit foul, and that functionary cautioned him. Dackem lightly on the physog, receiving in return a rib-roaster on the body; Bob visited the right ear, inflicting a small cut. A close, and both down, side by side.

8. On time being called both men left their seconds' knees simultaneously. Dackem landed on the face, and got away without a return. On meeting again Parton landed a beauty on the mark, which resulted in some good counters on the chest, and Jack slipped down accidentally.

9. Jack short at the os frontis. At the next attempt he visited the mark, receiving slightly on the right ear. Steadying himself, Jack got on the mark a pile driver, which made Bob shake again. Fighting all over the ring, and Bob down.

10. Dackem on the cheek slightly, Bob instantly doing a trot round the ring to avoid unpleasant consequences. On coming together, Jack aimed a heavy right-hander, but missed his object, and fell from the force of his own blow.

11. Parton now began to force the fighting, as his eyes were fast closing. Parton on the chest Dackem's left going over the left shoulder harmlessly. In the close, Parton threw his man cleverly.

12. Neither seemed particularly anxious to open the ball, and, after considerable manœuvring, the men put down their hands and walked about. They were then taken to their corners, and after a short time again scratched, which only resulted in sparring. They again retired, and the referee and backers of the men held a conference to see if terms could be come to. Negotiations failed, and the referee gave a quarter of an hour's grace. After a little fiddling, Dackem shot out his left, which Jack stopped, and fell backwards, either from weakness or the force of the blow.

13. Dackem caught Parton down at the ropes.

14. No particular damage done on either side, both being down.

15. Dackem's left ear bleeding; Parton on the defensive. Light fibbing at the ropes, and both down.

16. Similar to the last bout.

17 and last. The fight now lost all interest, Dackem following his man round and round the ring, but not a blow was struck, it being evident that Parton did not wish to fight, having no doubt received orders to make a draw, and thus save the money. This round (if it may be called one) lasted upwards of two hours, and several times the referee, who must have had the patience of Job himself, placed the men on the mark, but as soon as they put up their hands Jack broke ground laughingly, and commenced a journey backwards round the ring. Another conference was held amongst the backers, and Dackem's party ultimately consented to draw on receiving £5, after the men had been in the ring altogether 5 hours 2 min.

REMARKS.

This affair needs few remarks. Dackem has a long and dangerous left, which enables him to keep unwelcome intruders at a distance, and it was this weapon which completely baffled Parton from beginning to end. Of the latter, we may observe that he is shifty on his pins, and away like a lamplighter when occasion requires. He holds his hands low—too much so, we think—and relies upon swinging his right, and from the manner in which he delivers that member one would expect he could do immense execution, but at the finish of the present fight we failed to discover the punishment inflicted by it. He entered the ring with a tremendous reputation, and we need hardly add that he has not realised the expectations of his friends, who are legion. It should be mentioned that he certainly appeared quite strong at the finish, while Dackem was unmistakeably weak.

THE GAME OF CHESS.

To Correspondents.

H. A. BUBY, Detroit.—We regret to report our inability to forward your views in the matter named, and have refunded the money. We neglected to say that your problem should have due attention—though you knew it would have, all the same.

PILGRIM, Lowell.—If you will entrust us with your name, and forward a stamped envelope, we will accede to your request as far as our leisure will admit. We have not space in the CLIPPER for such detached criticisms.

T. M. COAN, U. S. Steamer Sebago.—Money received and books forwarded.

CHESS IN PARIS.—A handicap tournament has been commenced in the *Cercle des Echecs*, with 30 entries, with odds ranging from P and move to Rook. The first prize is to be 100 francs.

CHESS CONGRESS.—We learn, from the *Era*, that a grand gathering of Caissa's devotees may be looked for in Dublin during the coming International Exhibition in that city.

ERRATUM.—In the "Rules for Correspondence" in our late challenge for a match, there should have been inserted the stipulation that either party *might*, at pleasure, *use S or* Kt for Knight.

Enigma No. 475.

From the London Field.

BY S. LOYD.

at Q B 5, K R sq, K B 3, K 3, K B 4, K Kt 2d.

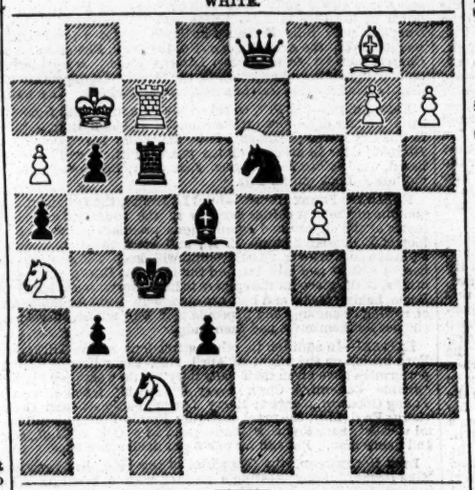
at his B 7, Q B 3, K B 4th.

White to play and give mate in three moves.

Problem No. 475.

BY F. EUGENE BRENEINGER.

WHITE.



BLACK.

Black to play and compel White to give mate in three moves.

Game No. 475.

Partie hitherto unpublished, we believe, of a match of six by our late lamented friend and contributor, Jas. A. Leonard, playing "blindfold" in the Brooklyn C. C., Nov. 30th, '61.

EVANS' GAMBIT.

Attack, Leonard.	Defence, Mr. Mathews.	Attack, Leonard.	Defence, Mr. Mathews.
1..P to K 4	P to K 4	12..K Kt × P	Q B to K 3
2..K Kt-B 3	Q Kt-B 3	13..K R-K sq	P-Q B 4
3..K B-B 4	K B-B 4	14..Q-R 4 +	K Kt-Q 2
4..P-Q Kt 4	B × Kt P	15. Kt × B P (b)	K × K Kt
5..P-Q B 3	K B-B 4	16..K R × B	Q Kt × R
6..Castles	P-Q 3	17..Q R-Q sq	K-his Kt 3
7..P-Q 4	K P × P	18..K B × Kt	Q-K 2
8..B P × P	K B-Kt 3	19..Q-Kt 4 +	Q-K Kt 4
9..Q Kt-B 3	K Kt-B 3 (a)	20..K B-his 5 +	K-his B 3
10..P-K 5	Q P × P	21..Q R-Q 6 +	K-his 4
11..Q B-R 3	Q Kt × P	22..Q-R 6, mate.	4h. 15m.

(a) That game is not on record in which even a seeing player takes more accurate measure and complete satisfaction of an imperfect move in the opening than Leonard does of this.

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White.		Black.		White.		Black.	
3..		21	30	7.. 7	11	15	18
4..26	3	7	10	8..11	16	18	23
5..22	17	15	19	9..17	22	24	28
6.. 3	7	10	15	10..31	27, and wins.		

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15..17	22	16	17
16..13	22		

SECOND GAME.

Black—J. McG.		White—J. McI.	
16..15	19	21	17

Solution of Position No. 52—Vol. XIII.

BY D. D. FORPAR.

White.		Black.		White.		Black.	
1..12 to 8		3 to 12		5.. 4 to 8		7 to 16	
2..27	23	16	27	6..14

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City Summary.

MONDAY, April 10th, 1865.

E PLURIBUS UNUM, and all others whom it may concern, greeting. Know ye that with this issue we commence the thirteenth volume of the NEW YORK CLIPPER (*Cheers*); with this issue we begin the thirteenth year of our existence in the paper world (*Hear, hear*). It has been truly said that Freedom shrieked when Kosciusko fell (*Three cheers for Freedom's shriek*), but if she shrieked then, how much more must she have rejoiced when Richmond fell? (*Sensation, and prolonged applause.*) The opening of Richmond and the opening of the new volume of the CLIPPER—coming so closely together as they do—must form an important epoch in the history of this great country (*Hi, hi, from the galleries*). This is no idle boast, vox populous friends, but the simple truth, deep seated as the third sand-stone on the indicative lands of the Youghiogheny (*Hurrah for the Youghiogheny*). Flushed with victory as we are, sated with triumph after triumph, as we see each imitator of the CLIPPER fall as Richmond fell, why should we hold *our* peace when myriads shout hozannas o'er the glorious news, and Parrots thunder forth the tidings of great joy. (*Three cheers for the* NEW YORK CLIPPER *and the Parrots. Tigar!*) We thank you friends, for this spontaneous outburst of good will, for your approval of the course pursued by the CLIPPER, and the fall of Richmond. Long before this war broke out, the CLIPPER saw how the elements were tending, and shaped its course to meet the favoring gales. (*"Bully for you," from "our Jim."*) We foresaw that amusements would be in the ascendancy, that theatres would multiply, that entertainments of almost endless variety would spring into existence before the fall of Richmond. (*Hear.*) We encouraged this feeling, we encouraged the actor, we encouraged the people to sustain the country and our amusements. (*That's so.*) We took the little people by the hand, and led them in pleasant places, where money was, and is, and ever will be. (*Wild and enthusiastic applause.*) Before our time scarcely an actor or an actress was mentioned by the critics, unless he or she were a star! As came brave General Grant upon the warlike scene, so blazoned forth upon the drama's boards the CLIPPER and its Queen. (*Uproarious demonstrations, and police called in to preserve order.*) As General Grant changed the whole aspect of the war, so did the CLIPPER change the fortunes of the drama. Are we not speaking the truth? good friends? (*Yes, yes, go on; you are, you are, and cheers.*) Where all before was a blank to all but the star, we made a habitation and a name for the lesser people—we brought the minstrel out of his darkness, and gave vaulting ambition to the circus performer; the *ballet*, too, we made step forth, and add its beauties to the world's delight. (*Oh, hear, oh, hear—order, order.*) All this, kind friends, before great Richmond fell, (*Hurrah.*) We brought absent and long lost friends into communication again; we pointed out the whereabouts of this one, the whereabouts of that one, and the general movements of all. Did we not? (*He did, he did.*) And the player, and the minstrel, and the *ballet*, and the singer, and the circus man, and the magician, and the panorama, and new shows were constantly brought to notice, and kept before the people through the medium of that great theatrical and sporting paper, the NEW YORK CLIPPER. (*Enthusiastic Applause.*) NEW YORK CLIPPER, (*Cheers,*) CLIPPER (*Suppressed cheers and cries of order*); the people throughout the country began to be drawn towards those things, as Grant was drawn towards those things in Richmond; and they erected new theatres, and halls, and they are still building them, and patronizing the show people. And what has wrought this great change in favor of our professional friends? (*cries of "The Clipper, the Clipper."*) We repeat, who has brought order out of disorder, line out of chaos? Who? (*"Queen of the Clipper," and great laughter.*) Yes, good friends, just as Grant brought Gen. Lee and other general disorders out of Richmond, so have we given new life to the stage and all that on it is. And when we had accomplished this great good, when we saw the players well bestowed, and the ground for their guidance nicely chalked out, then the CLIPPER had its imitators. (*Groans for the imitators.*) But we marvelled not; we permitted them to gather the crumbs that fell from our well filled table, for the world is large enough for them and us to wander in without colliding. (*Hear, hear, hear.*) You may talk about the fall of Richmond, the collapse of the Confederacy, and all that, but when our imitators failed in their fell design, and found that we could not be shaken, "what a fall was there, my countrymen!" (*Disturbance in the rear. Cries of "Turn him out;" an imitator hustled out for disturbing the meeting.*) Thus shall the foes of our country and the CLIPPER be crushed. (*Hurrah! hurrah! and great sensation.*) Amid which we will bring our remarks to a close.....It is not surprising that on the evening of the 3d of April some of our actor people were slightly "incoherent," and gave the promptor a great deal to do to keep them straight. The promptor of a theatre is seldom seen, except behind the scene, yet his voice may be often heard to lead the actor's faltering memory back again to its proper track; yes, he is a character behind the curtain as important as a principal in a cast. And so, on Monday night, when it wasn't necessary to prompt the promptor, this important personage was kept unusually busy in making things right over the fall of Richmond. We could mention a score or more who fell much oftener than Richmond, and whose uncertain gait upon the stage that night proclaimed the dominance of Bourbon, but we forbear—Richmond can fall but once. .....Gracious! how the girls do fix up now-a-days! Goodness knows where they get all the things they wear, or at least where they get the equiv. with which they purchase them. Between ourselves, friends, there's a good deal of the bogus about the girls you see at our theatres; many of 'em are "made up," like the performers on the stage. We will compose a bit of poetry about 'em:

LINES IN HONOR OF A PATENT GIRL.

The barber, he furnished her hair, and one of her eyes it is glass—
Enamel has made her look fair, and her teeth are of fictitious class;
Her swelling bust is of cotton.—*No!*—cotton is no longer king—
'Tis a compound of rubber and network, ingeniously hung on a spring:
The contour is well imitated, and if one might judge by the feel,
And no farther than that penetrated, you would almost believe it is real.
Her slender and elegant figure, her exquisite, tapering waist,
Is whalebone and satin "de riguer," the whole of it frightfully laced;
We passed an arm lovingly round her, but bruised our hand on her hips,
Then brushed the pearl white from her shoulder, and kissed off the rouge from her lips;
Her heart is as hard as her corsets, while her head, like her own padded bust,
Holds more of the good mantua-maker than of womanly faith or of trust;
Her every move is well practised, her every glance is a wile,
Her innocent talk, too, is studied, and so is her sweet, artless smile.
The tenderest airs and her graces, aside she can easily lay,
Just as actresses do their stage dresses when the curtain comes down on the play,
Of this most gorgeous creature, the woman is an infinitessimal part—
Every charm of her form and her feature is a work of mechanical art.

Close of elegant notice in behalf of lovely woman and other gushing things.....The present week brings to a close the season of Lent, and next week will witness the introduction of new plays, new bonnets, and various other new things of an artificial character, while nature is putting on her garb of living green, ornamented with early spring flowers and ferns that follow in Flora's train. And now, as our preamble is over, the bell tinkles, the curtain is raised, and behold the players and the plays.

EDWIN FORREST commenced an engagement at Niblo's on the 3d inst., opening in "Richelieu," and attracted one of those overcrowded houses that seem ever to greet this eminently successful tragedian. The play went off well, but slowly, Mr. Forrest being more than usually deliberate, albeit he acted fully as well, if not better than ever. Forrest's Richelieu is a very old man, but a very grand old man; it is like the ruin of some mighty castle, worn by long time and broken by storms, yet still towering proudly in its strength, with foundations the earthquake could not uproot, and battlements over which the thunder crashed in vain. He reposed upon the grand moments of the drama as if they were thrones which he loathed to abdicate; he dwelt upon the nobler utterances as if he would have paused to repeat the music, and would willingly have let the action wait that the thought might have worthy emphasis. It would be useless to specify all the situations in which Mr. Forrest acted well, or the passages which he read beautifully. He is fully equal to all the requirements of the play, and no doubt in many scenes surpassed the imagination and improved the purpose of the author. Richelieu is one of his best characters, and demands of him no sympathy which he cannot fully give. Mrs. F. S. Chanfrau made her first appearance at this theatre, as Julie de Mortimer, and performed it to the best of her ability; she was warmly applauded, and called before the curtain. Her acting was worthy of that fame she has so modestly and legitimately earned, as one of the best leading stock actresses in this city.....Mr. Forrest attracted a very large audience on each night that he performed.

THE HIPPOTHEATRON was very crowded on the 4th inst., there not being a vacant seat to be had in any part of the house when the show commenced. The first part of the programme consisted of gymnastic, acrobatic and equestrian performances. Francois Siegrist and his pupil, Giorgia, gave a very beautiful gymnastic act. Giorgia is one of the most graceful and promising little gymnastic performers we know of. Marietta Zanfretta dances with as much ease and grace upon the rope as some of the *danseuses* on the stage. She is great as a pantomimist, greater as a *danseuse*, and greatest upon the *corde tendue*. The D-levanti Brothers appeared on the trapeze, and gave one of the best acts we have witnessed for a long time; we have seen other performers do more tricks, but none more graceful or daring. They were very loudly applauded, and deservedly called out. Eaton Stone appeared in his daring bare-back act, creating quite a sensation by his excellent riding. Eaton has been in the business over thirty-five years, and still looks well; he is a man of modest and unassuming manners, and his reputation as a gentleman is excellent. The first part of the entertainment over, the new spectacular comic pantomime, entitled "The Fairy Prince O Donoughue, or the White Horse of Killarney," was produced in a manner reflecting great credit upon Mr. James M. Nixon, the director at this establishment. Mr. Nixon is, perhaps, better known in connection with the circus than any other man in this country. He was once celebrated as a four-horse rider and a posturist. He is now managing the Hippotheatron with great success. In the production of "O'Donoughue," a host of auxiliaries appear during the progress of the play, as well as one of the largest and best drilled *corps de ballet*, who, in their *ballet divertissements*, and in their Fairy Light Guard March, display many beauties of art and nature. They march with great precision, and keep time equal to a military company. The dresses are all new, uniform, and very beautiful. Many of the tricks and transformations are new and well done. The Masquerade and Carnival scene was a noticeable feature. In this scene the Giraffe dance was introduced, and it took hugely with the audience. M'lle. Rose Cerito appeared as the Prince. The lady speaks so fast that scarcely one-half she says can be understood. A little more attention to her business and less to the audience would enhance her performance in an artistic view. Nat. Austin created considerable laughter by his performance of Pantaloon, and Zantretta was good as Columbine; the same may be said of the Harlequin of N. Carron. "O'Donoughue" has been well put in the ring, and ought to draw for several weeks.

VANNUCHI'S COLLECTION OF WAX figures, on exhibition at No. 660 Broadway, and which is said to be unequalled either in Europe or America, is advertised for sale in this and succeeding issues of the CLIPPER. For parties who wish to invest in such an enterprise, this would seem to be an excellent opportunity.

RETURNED HOME.—The minstrel boys that have been so long and anxiously looked for—Dave Wambold, Charley Backus, Billy Birch, W. H. Bernard, and C. T. Shuttuck—arrived in this city on the 5th, from San Francisco.

UNITED AND SAILED.—Signor Muzio was united in marriage on the 3d inst., by the Rev. Father Cummings, to Miss Lucy Simons, the *cantatrice*. The affair came off in the morning, at the home of the bride's father, in West Twentieth street. They sailed on the same day, in company with Gottschalk, for California.

THE THEATRES.—We are constantly being asked by correspondents the relative sizes of the different theatres in this city, and we have as often answered, giving the exact number. In almost every instance some of our contemporaries have disagreed with us, and have pronounced our returns as not right. Determined to be correct in these matters, we last week despatched a reporter to every place of amusement in the city, with instructions to visit every portion of the auditorium, and from *actual count* obtain the correct seating capacity of the different places. Our reporter found it a very laborious task, but he has accomplished it. Below will be found the capacity of every place of amusement in this city, as well as that of theatres in London, Eng., which we take pleasure in laying before our readers. Let it be borne in mind that we give what the places *seat*, and not what can be *crowded* into them:—

The New Stadt Theatre is the largest, and seats in parquet 800; dress circle, 575; second tier, 800; family circle, 850; orchestra, 160; private boxes, 140; balcony boxes, 60. Total, 3385. Will crowd in 4800 persons.

The New Bowery.—Dress circle, 500; parquet, 410; balcony, 25; private boxes, 32; second tier, 420; gallery, 1200. Total, 2587. On one Thanksgiving evening, 4600 people gained admittance.

The Old Bowery.—Orchestra, 400; balcony, 120; 1st, 2d, and 3d tiers, 1385; private boxes, 30; gallery, 410; pit, 1000. Total, 2345. The first night "Dame Trot" was performed, 3818 tickets were taken at the different doors; there were 1400 in the pit.

The Academy of Music.—Parquet, 550; parquet circle, 515; second circle, 350; third circle, 1100; family circle, 318. Total, 2833. When crowded to its utmost capacity 4000 is the largest number that can get within its walls.

Niblo's Garden.—Parquet, 300; parquet circle, 496; second circle, 550; gallery, 651; private boxes, 32. Total, 2029.

The Varieties (Old Stadt Theatre).—Dress circle, 220; parquet, 455; second tier, 395; third tier, 560; private boxes, 40. Total, 1670. Over 2700 people can crowd in.

Barnum's Museum (Lecture Room.)—Orchestra, 555; parquet, 225; dress circle, 410; upper tier, 525. Total, 1715.

Olympic.—Orchestra 200; parquet, 540; dress circle, 280; family circle, 480; private boxes, 38. Total, 1538. 2200 persons gained admittance on the occasion of Mrs. Wood's late benefit.

Winter Garden.—Orchestra, 120; parquet, 510; dress circle, 415; family circle, 400; private boxes, 50. Total, 1495.

Hippotheatron.—Dress circle, 800; pit, 400. Total, 1200. Standing room for 300 more.

Hooley's Bowery Minstrel Hall.—Dress circle, 280; parquet, 980; private boxes, 25. Total, 1385.

Wood's Minstrels.—Parquet, 470; dress circle, 164; gallery, 150. Total, 784. On extra occasions, 1600 people have been crowded within the building.

Heller's Salle Diabolique.—Parquet, 300; orchestra, 150; gallery, 260. Total, 710.

Dodworth Hall will seat on main floor 640.

American Theatre ("444").—Parquet, 270; orchestra, 250; private boxes, 10; gallery, 595. Total, 1125.

The Broadway.—Orchestra, 250; dress circle, 349; family circle, 328; parquet, 335; private boxes, 40. Total, 1302. On one occasion, during Mr. Owens' run of "Solon Shingle," 1965 people were in the house, amounting to $1242.

Bryants' Minstrel Hall.—Parquet, 450; gallery, 160. Total, 610.

Niblo's Saloon.—Parquet, 285; circle, 250. Total, 535.

Wallack's New Theatre.—Orchestra, 176; parquet, 390; dress circle, 425; family circle, 550; private boxes, 42. Total, 1583.

London Theatres.—Covent Garden, 2750; Drury Lane, 2615; Astley's, 2360; Pavilion, 2350; Britannia, 2600; Her Majesty's, 2345; Princess, 2100; Standard, 2050; Grecian, 2000; Surrey, 2000; Haymarket, 1500; Victoria, 1980; Adelphi, 1860; Lyceum, 1725; Sadler's Wells, 1300; Marylebone, 1260; City of London, 1400; Garrick, 1100; Olympic, 900; Queen's, 980; St. James', 1080; Strand, 750; New Royalty, 568. In all twenty-three theatres, *seating* in the aggregate 40,000 people; but it must be remembered that many of these theatres, like ours, can *crowd* in a great many more.

HARRY WALL, the agent, sailed for Europe on the 8th inst., by the steamship Virginia.

HOPE CHAPEL, in this city, is still announced to let for concerts, etc., as will be seen by advertisement in another column.

BARNUM is a live man. If he hasn't the material, nor the means for obtaining it, of a good baby show, he takes to dogs, or bears, or some such specimens of natural history. His latest efforts are being directed towards getting up a poultry, pigeon and rabbit show, which he proposes to commence at the Museum on Monday, April 24th; $500 in premiums will be given for the best specimens. People who are fond of poultry and such things, in the raw, will have an opportunity to see some beautiful stuff at the coming show.

THE FIRST performance of the Keans will consist of "Henry VIII." and the 'Jealous Wife," to be given at the Broadway on Easter Monday, 17th inst.

THERE'S no mistake about the success of the American Theatre, for it is just one jam every night. Among the latest celebrities engaged are Senorita Jouvetta, Spanish *danseuse*, and Tim Hayes, the cloggist. The regular company at the three 4's, however, are fully equal to many star performers in music hall entertainments, comprising, among others, the pretty Lizzie Schultze, who has been doing Don Juan; Charley White, who has been doing the black business; Jim Wambold, Ethiopian delineator, bird warbler, etc. They give a most capital show at Manager Butler's establishment.

"THE CORSICAN BROTHERS" was revived at Niblo's on the 5th, one of Mr. Forrest's off nights, Manager Wheatley doing the "double" in his accustomed style of excellence..... On the other off night, the 8th, Lucille Western appeared in "East Lynne;" she also gave this speciality of hers in the afternoon.

"DOT" will run the present week at the Broadway, Mr. Owens suspending his operations at this house on the 15th. The engagement of Mr. Owens has certainly been one of the most successful ever performed in this country, and but for the advent of the Keans—in whose favor he abdicates—might have continued unbroken until the end of the season. Those who have not witnessed the domestic drama of the "Cricket on the Hearth," with John Owens as Caleb Plummer, have lost a treat. The present week is allowed them to "Dot" their eyes and correct the omissions of the past.

ON THE evening of the 3d, when the news reached us of the capture of Richmond, the orchestras of the various places of amusement played our national airs, and the audiences "rose at them" in their enthusiasm. Everybody was high *that* night.

SHE STILL FLOWS at Wood's Minstrels. "Petroliamania," notwithstanding our adverse opinion of its merits, continues to attract fair audiences, which goes to show that people prefer to judge for themselves, instead of trusting altogether to newspaper reports. Well, it it draws for a year no one will be more gratified than ourselves, for no manager is more deserving of success than Mr. Henry Wood.

MISS AVONIA JONES arrived here on the 5th, from New Orleans, where she has been fulfilling an engagement.

BENEFITS are still in order at Wallack's, although this week will wind them up, as it closes the Lenten season. There is no fresh sensation at this house, old comedies being still in vogue.

WAX FIGURES of R. C. Kennedy, recently executed at Fort Lafayette for setting fire to Barnum's Museum, and other offences, have been added to the collection of wax curiosities at that scene of one of his failures. Like most wax figures, they look very much like criminal corpses.

WE DO not think it wise in the manager of the Broadway Theatre to increase the prices of admission as he announces to do during the series of performances to be given by the Keans. Admission to the theatre, without guarantee of a seat, is one dollar; seats, reserved, in dress circle or parquet, two dollars each; orchestra chairs, two dollars and a half each. These are steep prices for this house, whose scale has been lower than the other Broadway theatres since Mr. Wood assumed the management. It may be said, with truth, that Mr. Kean's terms are such as to render extraordinary prices of admission to the theatre necessary; but that is one phase of the case only. Will the manager be the gainer by it in the end? Will he not, on the contrary, be the loser? Will not the Kean prices have a tendency to drive away those patrons who have crowded the Broadway at fair prices ever since the opening of the season last fall? Will the *eclat* supposed to be attached to the Keans' performances at the Broadway compensate the manager for the loss of the patronage of the regular *habitues*, presuming such loss should follow the inauguration of the high tariff?

LOUISA PYNE will shortly arrive in this country from Europe. She was, at last accounts, preparing for a tour through the United States.

MISS JOHN WOOD'S OLYMPIC THEATRE has had a carnival week of it since our last. The fair manageress having had a rest of four months, and being anxious to appear before the public again, made her *rentree* on the 3d inst., on the occasion of a benefit tendered her. The house was densely crowded, and over five hundred tickets were given back at the door to those who could not gain admittance. These tickets were good for the same performance on the 5th inst. The character chosen by Mrs. Wood for her reappearance was that of Lady Gay Spanker, in Boucicault's comedy of "London Assurance." Mrs. Wood looked really charming as Lady Gay, and was attired with taste and elegance. It is decidedly one of her best impersonations. The character of Dazzle, the aristocratic "spunge," and embodiment of consummate impudence, was played by Mr. Mortimer with considerable show of vivacity, but stiffly nevertheless. He should have been cast for Charles Courtly. Mr. Stoddart appeared as Sir Harcourt Courtly, but he neither looked nor acted the role of the high-bred, old fashioned English coxcomb of sixty—we say this without derogating from the talent he possesses as an eccentric comedian, and which is thoroughly understood and appreciated. He was not dressed in compliance with the requirements of the part—that of a padded, patched, and painted old fellow. His face was entirely too youthful, and his carriage too buoyant. Mr. Ringgold played Charles with much spirit. The Max Harkaway of Harry Pearson was a decided mistake. As that fine, jolly old Englishman, Mr. Pearson was out of his element. Mr. E. Lamb, who can, undoubtedly, do better, we are sorry to say made Meddle a low buffoon, and spoiled the character. Grace Harkaway was a little too much for Miss Newton; she knew the words, but her voice is bad, and one half she said could not be understood; there was none of the charming coquetry of the country girl, high toned by education, the self-reliance of independence, and an untouched heart, which give graphic truthfulness and a distinctive character to the portrait; nor were any of its progressive phases developed. Miss Harris played Port with all the piquancy indicated by the name.

MR. WM. HOLSTON, the popular low comedian of the Olympic, takes a benefit at that establishment on the 15th inst., on which occasion he will appear for the first time in this country as Mr. Bunny in "Black Sheep." This is one of his greatest impersonations. It is not only a lively satire, but a thoroughly unctuous, hearty bit of real character-acting. He will also appear as Dadoy Hard Acre, one of Robson's greatest characters. Mr. Holston's Biles and Milky White are capital performances, and he will, no doubt, be remembered by the *habitues* of the Olympic on his benefit night. See his advertisement in another column.

A BENEFIT for the Five Points House of Industry will take place at the Academy of Music on the 13th inst. The Schools of the House of Industry will give a grand concert.

MR. AND MRS. HARRY WATKINS arrived in this city on the 6th after having fulfilled a brilliant engagement in Wilmington, N. C.

THERE was quite a lively turn-up one night last week at the De Soto, where actors and others sometimes meet to pass the time away in merry mood. It appears that Charles Kean had visited Niblo's one evening, and heartily applauded Mr. Forrest's acting. This fact was mentioned at the De Soto in the hearing of some English Jews, who pooh-poohed the idea of Mr. Kean doing such a thing, and laughed at those who told it for believing it. This gave umbrage, very naturally, to a number of friends of Mr. Forrest who were present, including T. E. Morris, J. B. Studley, Ned Lamb, Nunan, J. B. McCoy, Bill Garrett, and T. Hamblin, and the result was a grand set-to between the parties, during which the Israelite faction received a sound drubbing for their taunts at the American tragedian. Several policemen appeared upon the scene, and arrested the whole party. If the "champions" of Mr. Kean wish to injure that gentleman, the course pursued by those referred to will effect that object.

THE MILITARY DRAMA—"Corporal Cartouche" is not likely to run as long as its predecessor at the Winter Garden, judging from the present attendance, which is not large. In some quarters there seems to be a studied effort to crush Mr. Fisk, who dramatised the "Corporal," but it is not likely to succeed. Although "Corporal Cartouche" is not a great success, it possesses full as much merit as two-thirds of the dramatisations and original plays produced in this city. The gentleman's next effort will, no doubt, show a decided improvement.

MISS SOPHIE LAGRANGE, adopted daughter of the celebrated cantatrice, made her *debut* in this country on the 5th inst. at Irving Hall, in this city, as a pianist, for the benefit of the Patriot Orphan Home at Flushing, L. I. She has a pretty and interesting face, is of slight figure, and has a winning smile.

EDWIN BOOTH will return to this city, and commence another engagement at the Winter Garden in two weeks. "Hamlet" will not be revived, but he will appear in some of his other Shakespearian *roles*, and as Richelieu.

GEORGE SIEGRIST, the very clever infant gymnast, now performing at the Hippotheatron in this city, and called Georgia, was in the Superior Court again on the 8th inst. Some time ago Madame Young claimed the custody of the boy, who is about nine years old. She held that he was her natural son, and was improperly kept from her by Mr. Siegrist, the acrobat. On the examination it transpired that the boy had been abandoned by his parents, and had been indentured to Siegrist by the Boston overseers of the poor. The judge held the indenture to be good, and dismissed the writ. The mother now applies to have the child made a ward of court, on the ground that it was being improperly brought up, and being taught an improper and vagabondising profession. The court directed the parties to take evidence as to the facts, and on the coming in of testimony a decision will be rendered.

MR. MORTON, lately arrived from the California theatres, made his *debut* in this city on the 7th inst. at the Olympic, for Mr. Selwyn's benefit, as Duke Aranza in the "Honey Moon," and made a very favorable impression.

THE BOWERY MINSTRELS, under R. M. Hooley's management, are getting along very comfortably, and seem as happy a band of black birds as could be found on any frosty morning. The entertainment provided for their patrons last week was, in some respects, very good and attractive. In the first part, Hilton's singing of "Beautiful Star," and Prendergast's "I'm Lonely Since My Mother Died," were the most noticeable, and deserve especial mention. The end men were—as is the case with all end men now-a-days—funny, with very old gags. In the olio, Denniker's violin solo was a real musical treat. He is one of the best in the business. W. S. Budworth is always good in his banjo solos. The after-piece was a burlesque, called the "Oil Maniacs," by J. H. Hayward, of the Sunday *Dispatch*, of this city, and it is like its predecessor, a very weak affair. No pretence is made about the scenery. Everything occurs in one scene—a broker's office. There is the broker who is prepared to sell shares and his office boy, whose duty it is to pitch all customers out of the window who do not buy a sufficient number of shares. Those who do buy are immediately seized, and a barrel with two arm-holes in is placed over them, and they are thrust into a room. After *four* victims are captured, they appear on the stage and do the "Cure" dance with the barrels. The rest of the company appear with basket horses, and have a general breaking up of things. The so-called burlesque winds up with a walk around by the company. There are plenty of old Negro sketches superior in every respect to all the oil burlesques that have been produced.

M'LLE AUGUSTA, *danseuse*, has been engaged by Mrs. Wood, and will appear at the Olympic on the 17th inst., in the new spectacle to be produced there that evening.

OLD FRIENDS.—At the termination of the Keans' engagement at the Broadway, Mr. Owens will reappear in his old bill, "The Victims" and "Solon Shingle," which first brought him prominently into notice in this city.

MR. FORREST will enact the character of King Lear this week, at Niblo's Garden.

A MATINEE will be given by Wood's Minstrels on Wednesday instead of Saturday.

THE FALL of Richmond, or something else, seems to have excited our actor-people to a very belligerent degree. In another paragraph we give a brief notice of an *emeute* last week, in which a number of actors "warmed" some traducers of Edwin Forrest. We have just heard of another "difficulty, in which a minstrel manager figured quite conspicuously. It appears that the policeman in attendance at Bryants' Minstrels was taken sick, and his brother attended the hall in his stead. If we are correctly informed, the man was about collecting the waste paper of the place to sell, as his brother was in the habit of doing, when, it is alleged, Dan Bryant interfered, high words ensued, and the result was that Dan gave the man an unmerciful pounding. A lodge to which the beaten party belongs has entered suit against the minstrel, putting the damages at five thousand dollars!

AT THE NEW BOWERY, the beautiful spectacle of the "Gaelic Chief" was withdrawn on the 6th inst., in the very height of its popularity. This week Mr. G. C. Charles, Irish comedian, and La Belle Emilie, daughter of Mrs. Jones, and well known as a very clever soubrette actress, commence an engagement, appearing in "Ireland and America," "Jenny Lind," and "The Irish Lion."

O. S. FAWCETT, the low comedian of the Winter Garden, has withdrawn from that establishment in consequence of a little difficulty with the stage manager. O. S. F. on the evening of the 3d inst., when the news reached this city of the capture of Richmond, said on the stage that "Richmond was ours." For this, we are informed, he was obliged to secede. Mr. F. has been engaged for the summer season at the Broadway, where no doubt his talent will be appreciated, as he is a clever low comedian.

MESSRS. ASHE, DAYTON & Co. is the firm that gets up most of those fancy play bills that we see around Niblo's and other places of amusement in this and other cities. See advertisement.

MASTER SINCLAIR, known as "the youthful wonder," can be engaged through Mr. Duffy as per advertisement elsewhere.

MADAME PONISI, the talented tragedienne, and who has proven herself to be one of the greatest favorites on the New York boards, and who has so often supported Edwin Forrest, is about to start out on a starring tour. A card to that effect will be found in our advertising columns.

ATTENTION is called to the correspondence in another column between Frank Edwards, the popular agent, and Jeff. Davis, popularly known as the presiding genius over those deluded people in the South.

MR. GEORGE LINGARD, of the New Bowery Theatre, will take a benefit at that establishment on the 18th inst., on which occasion extra attraction will be offered and a host of volunteers will appear.

MESSRS. CONNER & Co., long known in the dramatic, music hall, and minstrel profession, continue to receive a fair share of patronage from the profession at large. In this issue of the CLIPPER will be found several advertisements of Messrs. Conner & Co., relating to managers and the profession. The drama of the "Gaelic Chief" and the "Wokingmen of New York" can be purchased by managers. Wigs and costumes of every variety can be furnished parties in or out of the city. W. J. Thompson and his trick dogs, the Walby Sisters, Adelaide Nixon, and Lillie Brandon, can be secured. A dramatic company is also wanted for Richmond and Petersburgh. For particulars see our advertisement columns.

A GRAND CONCERT of vocal and instrumental music is to take place at Clinton Hall on the 20th inst., at which Mr. E. H. Harding will wield the baton. The concert party will include a number of our sweetest and best singers and performers of both sexes. See advertisement for additional particulars.

HELLER produced another sensation at his Salle Diabolique last week, entitled the "Spirit Sack." A man is tied up in a sack supposed to be occupied by ghosts, and some of the most wonderful things are accomplished ever witnessed on the stage. This last new sensation is one of Mr Heller's best, and has been favorably received every night by the large audiences in attendance. Mr. Heller threatens to split himself on the 3d of May, or in other words to appear at two places on that evening. The 365th consecutive performance of this gentleman occurs on that night, and he proposes to celebrate it at Irving Hall with a performance, also at the Salle Diabolique.

"UNCLE TOM'S CABIN" was revived at the Old Bowery on the 3d inst., and before the first act was over the sign "standing room only," was hung up at the box office. This occurred nearly every night during the week. Mrs. G. C. Howard, the original Topsy, appeared as "dat gal dat neber was born," and in her song, "I'se so wicked," made quite a hit. J. McCloskey plays Uncle Tom, and little Ella Chapman as Eva. Miss Chapman is one of the smallest children at present on the stage, and is always successful in everything she does. She is a very clever little vocalist, and her singing is always *encored*. "Uncle Tom" will be repeated every evening this week.

THE KEAN (keen) auction sale for the disposal of secured seats for the eleven nights' engagement of the Keans at the Broadway Theatre, came off at that theatre this morning, the 10th inst. The sale took place on the stage, and the purchasers sat in the orchestra chairs. The two upper private boxes were first sold and brought $25 premium, the price for each night being $20 in addition. The three lower private boxes brought $20 each, the price for each night being $15; Mr. B. Fisher and T. B. McDonald were the purchasers. The orchestra seats were next put up, and 160 were sold at a premium of $4 50, and the $2,50, the price of each seat beside. The dress-circle seats were next sold, and twenty were disposed of at a premium of $6,75, beside the $2 charged for a seat. It must be borne in mind that the above sale was for the entire eleven nights, and considerable objection was raised by purchasers for having either to purchase for the whole eleven nights or go without, or be swindled by speculators. A gentleman asked if the programme of sale could not be modified to two days. Mr. Tayleure, (the agent for the Keans), said he regretted he could not consent to do so. He said if gentlemen did not wish to avail themselves of the privilege of selecting their places, as granted to them by getting the choice of seats at public auction, they need not do so, and the management could sell every seat in the house by private sale. The amount realized for the private boxes was $495; 160 orchestra chairs, $5,120; twenty dress-circle seats at $6,75 premium and $2 each seat, $575; the whole amount of sales being $6,165. The rest of the seats will be disposed of on Wednesday.

Dramatic.

AT MAGUIRE'S OPERA HOUSE, SAN FRANCISCO, Matilda Heron and sensations have been reigning supreme. A series of plays of the ultra-sensational order, and new to those boards, have been presented. "Margo, or the Mysteries of the Temple of Paris," was produced in great style on Feb. 23d. This was followed by "Mathilde, or The Lone Chateau." This play is said to be "the tropical thunder-storm of sensational dramas, with passion-flashes here, and bolts of vengeance there, and dire predicaments everywhere." "Camille" followed, and on Feb. 27th "The Hunchback" with Matilda as Julia. During the week ending March 4th, "Gamea," "The Honeymoon," "Edith, or the Earl's Daughter," and "Fazio" were presented. "Edith" (another version of East Lynne") proved to be an unsatisfactory performance. Miss Heron's Juliana won plaudits in profusion, and her personation of the Jewish mother impressed all with its surpassing excellence. The fifth week of this lady's engagement closed on March 12th, and that week business was anything but flattering either to manager or star. "Hester Prynne, or The Scarlet Letter," dramatized from Hawthorne's novel of New England Life, was produced on March 10th. The *Call* of that city in noticing this piece says:—"The story has been deftly woven up in the play, and the characters of the victims of 'The Scarlet Letter'—Hester Prynne and Rev. Arthur Dimmesdale—were admirably portrayed by Matilda Heron and Mr. Mayo. In scenes calling for exhibitions of love and mutual affection, of which this drama affords several, Matilda Heron is unexcelled. Her manifestations of tenderness realize a depth and intensity not often shown upon the stage. The characters in 'Hester Prynne,' as prefigured on the programmes, include an American novelty—Peasant Women. Their introduction into a story of New England life strikes us as being decidedly *de trop*. Is there, or was there ever, a class of American women that might be designated as *peasant* women? The insertion of an *l* between the 'P' and 'e' of the first word would render it quite correct, and *pleasant*." Miss Heron's engagement closed on March 18th, and she was to leave for the interior.

MARIETTA RAVEL, *premier danseuse* and pantomimist, is the card this week at the Griswold Opera House, Troy. This week she walks the rope and dances, and next week does the "French Spy."

MRS. MARY GLADSTANE was the recipient of a benefit on March 31st, at the Leavenworth, Kansas Theatre, and played Lady Isabel in "East Lynne." Her engagement terminated on April 1st.

YANKEE LOCKE and Mrs. W. H. Leighton commence a two weeks engagement at the Lexington, Ky. Theatre, on the 17th inst., and go thence to the National, Cincinnati, on May 1st, for one week, Indianapolis 15th, for twelve nights, and McVicker's Theatre, Chicago, June 12th, for two weeks.

THE BUCHANANS did a good business at the Academy of Music, Albany, last week. This week they produce "Waiting for the Verdict."

T. A. GOSSIN is engaged to appear at the Park Theatre, Brooklyn, on Monday, April 10th. See card in another column.

THE WARREN COMBINATION, with Josie Orton, under the management of Jarrett, play in New Haven, Conn., April 11.

IVERY LANTY and Miss Winifred Schiller, who have just arrived from England, make their appearance in America in New Haven, Conn., on April 12, under the management of Horatio J. Croad, of the London theatres.

IN COLUMBUS, Ohio, our correspondent, "Joe," says:—"Miss Kate Denin and Sam Ryan brought their engagement to a close on the 1st inst., but it was not as successful as those of most stars that have played here this season. On Monday, the 3d inst., Mr. James Lewis, the comedian of the establishment, took his benefit, and received at the hands of his friends a tribute which was as flattering as it was substantial. 'The People's Lawyer' was presented with the *beneficiaire* as Solon Shingle, and he performed it in a manner that delighted as well as surprised his friends. The bill also embraced the farces of 'Nipped in the Bud' and 'A Soldier and a Sailor, a Tinker and a Tailor,' in which as a matter of course Lewis appeared. The 'Greek Slave' and 'Black Eyed Susan' have been among the attractions during the rest of the week. On the 6th inst., Mr. J. C. Howard took his benefit. A drama written by himself entitled 'The Forger' was produced."

MISS CICILE RUSH commenced an engagement at the Front Street Theatre, Baltimore, on April 3d, appearing as Fanchon. During the week she appeared as Ida Lee and in several other favorite pieces, and succeeded in making a very favorable impression on the *habitues* of the Front.

THE J. W. WALLACK AND E. L. DAVENPORT COMBINATION open at the Brooklyn Academy of Music, on Monday, the 17th inst., for three nights. At New Haven, Conn., on the 20th, for two nights. New Bedford, 27th, for two nights. Then return to Providence for one night, and open at the Tremont, Boston, May the 1st, for two weeks, and from thence to the Chestnut street Theatre, Philadelphia. In the company are Miss Rose Eytinge, Mrs. C. Walcot, T. Placide, W. H. Hamblin, J. C. Curran, James Nolan, E. L. Davenport and J. W. Wallack, with Aug. S. Pennoyer as business manager and treasurer.

BUSINESS at the Griswold Opera House, Troy, says "M

'Fair Play.' The popularity of Mr. Frank E. Aiken, both as an actor and as a private citizen, is a sufficient reply to the flings of the writer of the advertisement, and there never was any intention of elevating that gentleman at the *expense* of Mr. Little, for it was entirely unnecessary to do so. It is to be regretted, however, that there are disappointed individuals with diseased minds, in every branch of society, who are continually conjuring up bob-goblins to frighten themselves with, and to annoy all who are obliged to come into contact with them through force of circumstances. In regard to the other portions of the advertisement no explanation is necessary."

THE FRENCH COMPANY had possession of the Tremont Theatre, Boston, last week.

L. R. SHEWELL'S benefit at the Museum, Boston, on the 7th inst., was a great success; the house was crowded in every part. Mr. Shewell has been re-engaged for another season.

MISS ELLEN WRIGHT made her first appearance on any stage on the 8th inst., at the Boston Theatre, as Louise, in the "Timid Lover," for the benefit of G. H. Clarke. As a first appearance, it is said to have been "very successful, Miss Wright sustaining the sparkling character of the heroine with great nicety of judgment, and eliciting frequent applause by her excellent performance. She simulated passion excellently well, and evinced but little of the novice in her personation. She bore herself on the stage with great confidence and gave in all assurance that she possessed stage qualities of a high order."

Circuses,

CHIARINI'S CIRCUS is at present in Mexico. A correspondent writing from thence on March 20th says: "M. Chiarini, the well known manager and proprietor, has established in this country a real taste among the inhabitants for equestrian and acrobatic exhibitions. Signor Chiarini has built in one of the most central streets, a magnificent amphitheatre capable of holding 3,000 persons. Mexico is famous in history for its valuable monuments and ancient relics, and more so by the topographical and picturesque situation, being surrounded by the majestic volcanoes of Popocatepetle (smoking mountain) and the Yztlazihuat (the white woman), with its perpetual coverings of snow, forming one of the grandest panoramic views imaginable. We are here at an elevation of 8,000 feet above the level of the sea, and we can see those giants of nature 10,000 feet still higher than our heads, and it is in this place where Chiarini's circus is appearing nightly to the delight of the Mexicans and foreigners, with his most complete and well organized company that I have ever seen either in America or Europe. The performances are conducted in a superior style. The costumes and trappings are very beautiful. His trained horses are of the most beautiful, and cannot be excelled. The animals are models of perfection, and there can be seen in his stable fine Arabian horses, and one of the most wonderful, is the beautiful *Ab-del-kader*, a present to M. Chiarini by the Emperor. This horse performed before his Majesty, in one month after he was in Chiarini's hands, and was a complete success. It seems impossible to think how a brute can learn so much in such a short time. Now the company is playing both in the ring and on the stage, giving equestrian pantomimes such as 'Mazeppa' and the 'Brigands of Abruce,' with great success. Among the performers we can mention as real celebrities are two little negroes, male and female. They beat anything of their age in riding either with the pad or bare-back I have seen, and in comic dances they have no rivals; also, two more apprentices, Prudence and Kate Holloway, English girls. They possess remarkable talent, and are already two stars of bright refulgence. The celebrated Verrecke has made a deep impression in his daring flying trapeze, but what has crowned his triumph is the terrific single trapeze and the drum trick. The men shouted with frantic enthusiasm, and the ladies shivered with nervous emotion at his surprising tricks. The well known Spanish clown, S. Maya, has taken the natives by storm. He is an excellent performer, of refined manners, and speaks several languages with equal fluency, and is a perfect master of his own specialities that makes him very popular with all hands in general, both in private or before the public. He has amused us very much with some very good pantomimes well adapted to the ring. The company had an especial invitation to give a private exhibition at the Emperor's country residence in Chepultepec. The company went there, but there was no room, and they thought it convenient to build the ring at *Molino del Rey*, on the identical spot where the Americans obtained one of the most glorious of battles. The whole court was present, and they appeared to be very well pleased. The Emperor and his wife, Carlotta, applauded till her hands were red. As it was growing dark the Emperor sent for some lights so as to participate in the whole programme. M. Chiarini had a magnificent present of a diamond and saphyre pin worth $3,000 in gold in remuneration for taking his company out there. The circus has had the privilege to keep open during Lent, a grant that no other show can have but the circus."

LENT'S EQUESCURRICULUM opened in Louisville on the 3d to a big house, with a heavy rain falling all day. During the week business was excellent. The route ahead is in Cincinnati all the week, commencing on the 10th, thence to Newport, Ky., on the 17th; Covington, 18th; Fulton, Ohio, 19th; Hamilton, 20th; Middleton, 21st, and Dayton, 22d.

THAYER & NOYES' CIRCUS and Van Amburgh & Co.'s Menagerie closed in Washington on the 7th inst., to seven days' big business. On several occasions they were compelled to turn away hundreds of people, notwithstanding they had a very large three-centre pole tent and extra seats down to the ring all around. The day the news of the fall of Richmond and Petersburgh reached Washington, Old Hannibal was in the procession, immediately in front of the War Department, and, amid shouts of many thousand people, kneeled down on his knees, and the band played "Hail, Columbia" over him, in honor of the great Union victory. The procession then moved on through Pennsylvania Avenue to the tent, and opened its doors. On the 8th they showed in Laurel Factory, and were to open in Baltimore on the 10th for one week. From Baltimore they start with wagons for the road.

THE STONE & ROSSTON CIRCUS was in Washington last week, with Thayer & Noyes and Van Amburgh's show as opposition. They closed on the 8th at Annapolis. They have one of the best outfits for a circus now in this country, and everything in good shape, with a good and genteel performance. Their business at the front was very large, but Hannibal was too heavy weight for them in Washington. They open side by side in Baltimore, and have a tribe of Indians.

VAN AMBURGH & CO.'S MENAGERIE starts from this city on Saturday, April 15th, for White Plains. The route ahead is as follows: Monday 17th, Bedford; 18th, Carmel; 19th, Fishkill; 20th, Poughkeepsie; 21st, Rhinebeck; 22d, Hudson; 24th, Hillsdale, and 25th, Valatie. Everything has been repaired and painted and put in good shape. The company has 120 horses and 90 men. Monsieur Davis, the Lion King, has been for weeks breaking and training lions, tigers and leopards, also educating trick-mules, ponies and monkeys, and is considered well calculated to fill the place of Langworthy, who said, the last night of the menagerie in Broadway, his reason for leaving was because English Billy was not going to be there to doctor and take charge of the animals, and because Frost was not going to manage the show. Langworthy said he would have to work so hard he could not stand it.

GEORGE WAMBOLD, contortionist, can be engaged for the season. See his advertisement for address, etc., in another column.

EL NINO EDDIE, well known as the infant Blondin, and as an expert on the tight-rope, is now with the Stone & Rosston's Circus. The services of the infant can be secured on application to Manager George Lea, of Washington, D. C. See advertisement.

THE CHAMPS ELYSEES CIRCUS, Metcalfe, proprietor, J. S. Jakway, advertiser, is exhibiting around New York this week. The show commenced at Brooklyn on the 10th, and Williamsburgh, 13th, for the week. The route ahead is Newark 17th and 18th, Elizabeth 19th, North Orange 20th, Paterson 21st, Hackensack 22d, Jersey City 24th and 25th, and Hoboken 26th.

Negro Minstrelsy.

DUPREZ & GREEN'S MINSTRELS gave the Trojans one of their performances, at Band's Hall, on the 5th inst. Our correspondent "Mose" says: "The hall was crowded to repletion. This is one of the best troupes traveling. Lew Benedict and Charley Reynolds have few equals as end-men. They are always overflowing with fun, and keep the house in one continual roar of laughter. Their burlesque songs were new, and their jokes were fresh and appropriate to the times. Messrs. Charles and Kent are two of the best wench impersonators traveling. The burlesque monster concert, under the direction of Sig. Ridaux, introducing the two Jenny Linds, was a grand musical treat that ain't seen every day. The song and dance, 'I Can't Help That,' by West and Benedict, elicited rapturous applause, and they were deservedly encored."

NEWCOMB'S MINSTRELS perform in Portland, Me., on the 10th, 11th and 12th inst.

DUPREZ & GREEN'S MINSTRELS are advertised ahead as follows: Buffalo, 21st and 22d; Erie, 24th; Cleveland, 25th and 26th, and Detroit, May 2d, for four nights.

THE RAYNOR-CHRISTY party played in New Haven, Conn., on the 6th inst., to bad weather and a good house.

NEWCOMB'S MINSTRELS have been meeting with success down east. They were in Providence, Fall River and New Bedford last week. They open in Portland on the 10th for three nights. Two new additions have been made to the troupe—Henry Brooks and W. Pratt. John Crosher was discharged from the party last week—cause, being not competent as a tenor.

SAM SHARPLEY'S IRON-CLADS were at Baltimore last week, and, says "Occasional, "They met with the most flattering success, the large hall of the Maryland Institute being crowded to its utmost capacity every night, long before the performances commenced, and, what amounted to much more, all of the audience appeared to be fully satisfied with the performances. The instrumental and vocal music was excellent, and was loudly applauded; most of the gags were new and very good."

THE ÆOLIAN MINSTRELS, under J. W. Allinson's management, and consisting of T. Gettings, A. S. Remington, E. West, J. Norrie, N. Kelly, W. Parsons, F. Schaffer, T. Deverell, O. P. Perry, H. Schindler, J. Arnold, J. Van Nuse and P. Cary, closed in New Orleans on Feb. 25th, and sailed for Ship Island, where they gave three performances on March 2d and 3d. A correspondent says: "We afterwards proceeded to Mobile Bay, and gave one performance at Navy Cove, to a good house (under canvas), but the soldiers cut and slashed the tent almost to pieces; so that night we proceeded to sea to seek for a more congenial clime, and arrived at Warrington Navy Yard. Pensacola Bay, where we have been crowded nightly, showing in a ricketty old hall, called 'Temperance Hall,' now used as a home for refugees. There has been no show of any kind since the war, so we had it all our own way. The army has now all moved to the front; so we sail, March 27th, direct for Matamoros, Mexico, and thence into the interior, if nothing prevents, and will write you from thence. The boys are all well, but traveling by sea don't suit them much. The inconveniences attending a sea-voyage are not what they are used to; still we get along very well. We have the vessel all to ourselves—having built berths fore and aft; this, with stores, baggage, and living freight, pretty well fills her up. Though we have had full houses at these places, there has been no money made—the time lost in transit swallowing it all up. In Mexico, however, we can make longer stands and travel shorter distances."

CARNCROSS & DIXEY'S MINSTRELS, Philadelphia, have had a let down in business, and benefits are in consequence in order.

WILLIAM ARLINGTON, Mr. Sam. Price, and Mr. Joseph Murphy, have joined Lea & Kelly's Minstrel Troupe in Chicago. The company Artlington had engaged for a year were a little chagrinned when they learned about the new arrangement. Nearly the whole of them have gone to Vicksburg with a troupe which was organized in Chicago.

THEO. JACOBS, minstrel agent, can be engaged to travel with a first-class party. See his advertisement in another column.

THE SIAMESE TWINS have been engaged by Hooley for his minstrel party in Brooklyn; Harry Bloodgood, Ethiopian comedian, has also been engaged and will appear this week with Archy Hughes in the laughable act of "The Cure." Budworth will give his popular act of "Solon Shingle;" "Three Hunters" and "Conscripts on a Lark" are also given. Business has been pretty good of late and Manager Hooley is striving hard to please his patrons.

THE SAN FRANCISCO MINSTRELS changed their base from the Academy of Music to the Eureka Theatre on March 6th. On Feb. 24th, Wambold took a farewell benefit at the Academy. On March 1st Billy Birch had a leave-taking in the shape of a testimonial. In addition to the usual company, several volunteers appeared, among whom were Sig. Blanchi, and Carlo and Ross, the acrobats. On March 4th, a reorganization took place, and the new troupe, consisting of the old ones and George H. Coes, A. J. Talbot, J. W. Howe (tenor), P. Loomis (basso), and J. H. O'Neil, appeared at the Eureka Hall. On March 11th, Birch, Backus, and Shattuck put in a last appearance, and, on the 13th, sailed for this city. Wambold left by the steamer ten days previous.

KELLY & LEON'S MINSTRELS appeared at Monmouth, Ill., March 27th; from thence they went to Hannibal, Mo. The Cow-bell-o-nians is quite a feature in their entertainments.

CHARLES H. PEASE, the well-known *basso profundo*, formerly of Morris Minstrels, and late with the Carncross & Dixey party, is now, we are sorry to learn, lying very sick at his residence at Grass Lake, Mich. Through Mr. J. R. Kemble, of Morris & Wilson's Minstrels, we learn and are authorized to state, that Mr. Pease would like to hear from some of his old friends, who can address him as above.

SAM SHARPLEY'S IRON-CLADS were hugely successful at Baltimore last week, and completely upset Maretzek's Italian Minstrels. The Clads remain there this week, and skirmish with Thayer & Noyes' and Stone & Rosston's circuses. Cal. Wagner is a big favorite with the Monumentalites. The Iron-Clads go to Washington for two weeks, and thence to Richmond, Va., where they open Monday, May 1st. The agent, Charley Wood, left on the 8th for that city.

Music Halls.

THE CANTERBURY, Baltimore, with Dick O'Neil sole lessee, is one of the most popular resorts in that city. Kathleen O'Neil, Fanny Thompson, Fanny Farero, Mazori Arnoldi, and Messrs. Harry J. Raynor, Tom Vance, H. W. Williams and Johnny Harris, are among the most popular performers. Kitty O'Neil, the inimitable personation of Erin's fair daughters, is quite a favorite. Miss Fanny Farero, the young and beautiful *danseuse*, is also quite a favorite among the numerous patrons of the Canterbury. The stage is under the direction of Mr. B. George.

THE MELODEON MUSIC HALL, Baltimore, is quite an agreeable place to spend an evening. The proprietor spares no pains to make it a first-class place of amusement. Wm. Wray is shedding forth such a ray of splendor as to dazzle the eye of the beholder.

KATHLEEN O'NEIL has made a great sensation in Baltimore by her admirable rendition of the character of Jack Sheppard, which has been placed on the stage in first-rate style at the Canterbury. Tom Vance was also great as Blueskin, and the other parts were well sustained, and the scenery and costumes were in perfect order with the piece, which has crammed the house every night.

TOM RUSSELL, comic singer, and Dick Sands, clog dancer, are the reigning stars at the Varieties Theatre, Chicago.

SINCE FITZ SIMMONS introduced his sensation plays at Trimble's Varieties, Pittsburgh, the house has been jam full nightly. "The Female Pickpocket" had a run of six nights, and might have continued three weeks, but variety is the word; on the 6th Fitz Simmons produced his "Union Martyr Girl" to another crowded house. These and others of this writer's work will hold the stage at Trimble's for a couple of weeks longer.

J. S. BERRY, the comic vocalist, and Miss Louise Evans are to have a joint benefit at the National Theatre, Memphis, Tenn., on Good Friday, April 14th. John Rushton and Jim Porter have become great favorites in Memphis. Carrie Cornell is also winning her way to public favor.

THE NATIONAL, Memphis, is now running along smoothly under the management of Morningstar and Atwell. "Oh Hush" was produced on the 3d inst. with G. W. Herman as Sam Johnson and Jim Porter as Cuff. J. S. Berry is acting manager, and appears every evening in his local comicalities. A joint benefit is to take place on the 14th to J. S. Berry and Louise Evans.

AT THE VARIETIES, DETROIT, Charley Davis and Lou Parker put in an appearance last week. The "Irish Emigrant" was played on the 7th, with Geo. R. Edeson as O'Brien and Kate Partington as Polly.

GEORGE R. EDESON withdrew from the stage management of the Varieties, Detroit, last week.

FRANK EDWARDS, the professional agent, advertises in this issue to negotiate with managers for the services of N. B. Shimer and Frank West, Ethiopian comedians, M'lle Adela, tight rope ascensionist, *danseuse* and violinist.

FIRE.—Fred Aimes' Melodeon, Pittsburgh, was discovered on fire on the morning of the 4th inst., in the vicinity of the stage, and spread so rapidly that before the alarm was fairly given, the entire building was in a blaze. Fred Aimes and family were sleeping in the front part of the building, just over the saloon, and barely escaped with their lives. The building was a large one and had a front on Liberty street of 200 feet. The concert saloon was on the third floor, and was entirely destroyed. The origin of the fire is not known, but is said to have been the work of an incendiary. Mr. Aimes' loss is said to reach nearly $4,000, on which he did not have one dollar of insurance. Nearly all the performers lost all their wardrobe.

MONTPELIER'S NEW VARIETIES, in Cleveland, Ohio, will open on the 15th inst. Talent of all kind is advertised for in this issue.

HAVERLY'S OPERA HOUSE, Toledo, Ohio, opened on April 3d, to a good house. The following ladies and gentlemen comprise the company:—Lizzie Smith, Mrs. J. H. Haverly, Nellie Haywood, M'lle. Justine, Ione Watters, Ben. Wheeler, Dan. W. Collins, Charley Benedict, Johnny Judge, Ned Judge, Master Morrissey, Clint Williams, Geo. Mankin, and C. A. Lewis, with Haverley's brass band to amuse the outsiders before the show. The stage is under the direction of D. M. Collins. The Whettony Brothers and Master Sammy commenced on the 10th inst.

THE CASINO, Philadelphia, with the ballet of "Esmeralda" is now in its third week. M'lle. Galletti's "Esmeralda" is the greatest hit she has ever made in America. On the 10th inst. another ballet is to be produced entitled "Terpsichore," with M'lle. Galletti as the feature. Burlesques, pantomimes, gymnasts, Ethiopian sketches, operatic gems, etc., are all well placed upon the stage at this popular establishment, and are rewarded by full houses every night. M'lle. Ernestine De Faiber, the charming *danseuse*, commences an engagement there on the 17th inst.

THE GAYETY MUSIC HALL, Albany, N. Y., one of the popular places of amusement in that legislative borough, with all the fixtures, etc., is advertised for sale by S. Fitzpatrick in another part of this paper. To parties wishing to engage in the music hall business, this would seem to be a good opportunity to be speedily availed of.

AT THE OLYMPIC, San Francisco, the reign of music and travestie appears to be permanent. On March 5th, Mr. and Mrs. Fred Franks made their last appearance. The Worrell Sisters continue to be the principal attractions.

T. G. RIGGS took a farewell benefit at the Varieties, Chicago, on March 31st, and it was a colossal affair. He was to go to Portland, where he is engaged as first low comedian for the theatre.

Miscellaneous.

"'TIS WELL!"—A man has an Artesian well "on exhibition" in Chicago, with water flowing from a depth of over 700 feet, and driving a twenty-foot overshot wheel, with drills and machinery all in operation.

J. A. ABERNSOT gave an exhibition in experimental magic at Converse Hall, Princeton, Ill., March 31st, to a good house.

THE ALLEGHANIANS were at Mozart Hall, Burlington, Iowa, April 5th.

THE MILTONIAN PARADISE LOST commenced at Union Hall, Burlington, Iowa, on the 3d, for three nights. W. H. Strickland is the agent.

SPEAKING of shows, reminds us that without a good go-ahead agent no entertainment, let it be ever so popular, can succeed. We cut the following from the Galesburg (Ill.) *Free Press*, relative to some old *avant couriers*: 'Show agents, as a general thing, are a noble-hearted and generous people. We have had three of them in town during the week, Col. Warren of the 'Miltonian Tableaux,' Warhurst of the 'Artemus Ward Show,' and Waldron of the 'Alleghanians, Vocalists & Swiss Bell Ringers.' They are all good advertisers, and withal an honor to the profession. Some one of the trio must be a 'poetical cuss,' for we copy the following from the National House *Register*:

'Two big 'shows' are coming along,
One of Ward, the other of Song,
Each a just *a-ward* should gain,
The Bells as well as talking 'Plain.'

'Art-it-must in every clime
Win laurels, and be 'bound to shine'
Out triumphant—and then the Bells,
Sweet, angelic music tells.'"

HARRY LESLIE has completed his arrangements for walking across Niagara Falls this Summer. He will give his first exhibition on the 15th of June.

M. JOHN DENIER appeared at Brockport, N. Y., on the 5th inst., and gave a rope ascension.

PROF. SANDS closed his exhibition of "Magic Exposed" at Mount Pleasant, Iowa, March 27th, owing to ill health.

A NEW HALL, to be called the "Caledonian," is now being erected in Galesburg, Ill.

THE ELLINGER & FOOTE TROUPE, assisted by W. B. Harrison, comedian and delineator, G. N. Brooks, the blind violinist, and Mrs. C. G. Russell, vocalist, were to appear at Sawyer's new hall, Genesee, Ill., April 8th and 10th. The party then come east.

BULLARD'S "New York City" was on exhibition at Warsaw, Ill., last week, to fair business.

W. J. MCALLISTER was performing at Nordheimer's Hall, Montreal, last week. On the 7th he took a farewell benefit.

ALFRED BURNET, the popular humorist, has been performing in the principal towns of Connecticut and Massachusetts. He appeared in Springfield, New Haven, Meriden and Bridgeport.

THE CARTER ZOUAVE TROUPE opened in Auburn, N. Y., on the 8th, to a crowded house, and was to go thence to Oswego, on the 10th, and remain three days. D. P. Risley left the company at Auburn. G. H. Marsh, formerly leader of the band, having received a dispatch that his wife was dying, also left. Mons. Paul Cain and son were to join the company at Syracuse.

O. B. COLLINS and Kate Raymond travel with Fitzpatrick & Ball's Variety Show this summer, under canvas.

A BRASS AND STRING BAND is wanted for a Canvas Show, as will be seen by an advertisement elsewhere.

PERFORMERS of all kinds wanted to travel with a variety company. See Frank Edwards' advertisement in another column.

BRUCE & CO.'S METROPOLITAN GIFT SHOW is meeting with success through the far West. On the 3d inst. it was at Springfield, Ill., to remain four days, thence to Decatur on the 7th and 8th. The route ahead is as follows: Danville, Ill., 10th and 11th; Lafayette, Ind., 12th to the 15th; Toledo, Ohio, 17th to the 20th; Lockport, N. Y., 24th to 27th; Albion, 28th and 29th; Rochester, May 1st to 6th; Auburn, 8th to 10th; Syracuse, 11th to 13th; Little Falls, 15th to 17th; and Fort Plain, 18th to 20th.

ALF BURNETT will give three of his eccentric lectures this week at Pittsburgh for the Tennyson Club.

LA RUE'S WAR SHOW opened at Jackson Hall, Jackson, Mich., March 29th, for six nights.

HASTY & TWOMBLY'S PANORAMA OF THE WAR exhibited at Greenport, L. I., on the 7th and 8th inst., and was to be at Sag Harbor on the 10th and 11th.

THE TONY PASTOR COMBINATION announce their appearance in New Haven, Ct., April 18th and 19th, with an array of bills that will be sure to bring a *Grist* of greenbacks into the treasury.

PROF. BENJ. SILLIMAN lectured on "The Resources of the Pacific," in regard to "ile" and precious metals, in New Haven, Ct., April 7th, for the Sanitary Fund.

THEY are discussing, through the New Haven (Ct.) papers, the propriety of the Sunday evening performances, with which they have been favored of late. It seems to be understood that it is all right so long as the proceeds go to some charitable institution. It takes these Yankees of the Blue Law State to ease their consciences.

THE AMERICAN HALL, Hartford, Ct., now in complete order, with stage footlights, and a seating capacity for 800, may be rented by applying to C. C. Osborn, as per address in our advertising columns.

PROF. J. H. ANDERSON, JR., commenced a five nights' stay at Merrill Hall, Detroit, on the 4th inst.

THE "Wild Australian Children" are still at the Philadelphia Museum, but the present is their last week there. They are curious looking creatures, and great natural curiosities.

"JEEMS PIPES" (Stephen Massett), gave one of his eccentric entertainments at Masonic Hall, New Orleans, on March 29th, and was very successful.

P. T. BARNUM has been elected to the Connecticut Legislature, from the town of Fairfield. He was the Union candidate, and was elected by one hundred and eighty-seven majority.

GEORGE VANDENHOFF was giving readings last week at Mercantile Library Hall, St. Louis.

THE MILTONIAN TABLEAUX OF PARADISE LOST is advertised to open at Masonic Hall, Indianapolis, Ind., on the 12th inst., for a short time.

THE CAMPBELL AND CASTLE OPERA TROUPE was at Indianapolis, Ind., last week. On the 5th, "Maritana" was sung to a crowded audience.

WHISTON, THE HUMORIST, VS. HENRY WARD BEECHER.—A very amusing incident has just been communicated to us, concerning the above individuals. While Mr. Whiston was sitting in the parlor of the hotel at Marlboro', a few days since, "Little Rebecca," one of the slave children sent to Massachusetts by Gen. Banks, entered the room, and after gazing at him for a few minutes, exclaimed, "Why, what a funny looking man! You look like Henry Ward Beecher." Whether the good people of Marlboro' recognized the similarity or not we are unable to say, but they certainly relished his keen jokes and witticisms. Mr. Whiston and his partner, A. B. Palmer, we hear are doing well in central Massachusetts.

THAT COMICAL BROWN, vocalist, humorist, author, composer and comic delineator, is at present giving entertainments in the New England States, and will shortly visit eastern New York, assisted by Erminia Marsh, vocalist; and Harry Webster Canterbury, baritone vocalist. The Hudson, N. Y., *Gazette* says:—"As a comedian, we have never seen Mr. Brown's equal. He compels you to laugh. In his costume pieces, especially, he is the very embodiment of ludicrousness. Miss Marsh possesses wonderful compass and power of voice, and is in every respect a successful rival of Madame Anna Thillon, who thrilled the American people with the sweetness and power of her notes a dozen years ago."

TONY PASTOR'S Combination has been meeting with success up the Hudson River. This week the party perform at Poughkeepsie, Newburgh, and then move down to the State of Connecticut, and perform at Danbury and Norwalk.

Amateur.

THE DEEGAN TESTIMONIAL came off to a full house at Dramatic Hall, in this city, on the 31 inst. Our correspondent, "Muggins," says:—"In the opening piece, 'Ireland as it Was'—J. Deegan as Ragged Pat, was good. Dan O'Carolan by Wm. Minnich was an excellent personation throughout. He was ably supported by Barry Howland as Neil O'Carolan, G. R. Middleton as Mons. Voyage, Miss Lottie Clifford as Judy O'Trot. In the 'Maniac Lover,' F. J. Scallon as the maniac did not impress me favorably. N. K. Sylvester's Philip D'Arville was good, so was Barrey Howland's Miles Melville, especially in the scene with Dame Stapleton, in the second act. S. F. Nichols as Adze was bad. Mr. Thompson as Gilliflower was passable. Miss Marian Lane enacted the part of May Woodward well, she promises to become a first class actress at no distant date. Lottie Clifford's Julia Spring was also good. Miss Gussy Caswell might have done better as the Dame. 'Barney the Baron' concluded the bill. J. Deegan as Barney over-did the part. The same with all the rest of the male characters, E. Hannah excepted, who no doubt imagined he was playing heavy villain instead of walking gent. The 'Widow's Victim' and 'An object of Interest' were played for G. W. Jones' benefit at Hope Chapel, on the 6th inst."

THE WHEATLEY DRAMATIC ASSOCIATION, of Philadelphia, gave its regular performance on the 5th inst., and played "Othello." Our correspondent, "Thespis," says:—"Mr. C. Stewart as Othello was tolerable, but looked more like a North American Indian than the Moor we have so often seen. Mr. Peach made a very good Iago. Cassio by Mr. Vincent, Brabantio by Mr. Mortimer, Duke of Venice by Mr. Adams, Roderigo by Mr. Leon, and the balance of the characters by Messrs. Richardson, Dye, Roberts, Andrews, &c., were all very good. Desdemona by Miss Seville was miserable, and Emilia by Miss Courrie was fair. In conclusion, I would like to enquire the reason of continually casting such heavy pieces. A good comedy or farce, would certainly be much more acceptable to the audience. However, should they still persist, and ever again play "Othello," we would advise them to cast a much larger man for Othello, or a smaller one for Iago.

Foreign Dramatic and Show News.

THE CHRISTY MINSTRELS, the George Moore party, were at North Briton, Scotland, on March 25th. On March 20th, the harpist and violinist engaged by them, on the allegation that they were about to leave Scotland and go to America to avoid the consequences of the injunction obtained by the Christy's Minstrels in the Court of Chancery, applied for a warrant against them as in *meditatione fugæ*. Messrs. Hamilton and Ritter were apprehended at the North British Railway Station, and Mr. Moore at Musselburgh at a later period of the day. They were brought before Sheriff Arkley on Tuesday, when Mr. James Bell, S.S.C., appeared for the petitioners, and Mr. James Guthrie Smith, instructed for Mr. D. F. Bridgeford, S.S.C., and Mr. M. Lawson, solicitor, for the "niggers." Messrs. Moore and Hamilton were examined, and declared that they had no intention of going to America. They admitted that they had placarded Musselburgh a few days ago with bills announcing "that the minstrels would shortly return from Europe," and that this announcement had been made within the last few weeks. The matter was ultimately "arranged" by being continued till the 10th April, and the minstrels were liberated on their parole to attend at that date.

JAMES W. MYERS' CIRCUS closed at Huddersfield, Eng., on March 26th. Saturday, the last night, Mr. Myers announced to be given away a useful brown mare by ticket, every person entering the circus having a chance.

J. B. HOWE, the runaway tragedian, was announced to make his *debut* in London, at the Effingham Theatre, on March 27th, as Aspinoll in "Such is Life."

MISS JENNY ANDERSON was to make her first appearance on any stage on April 6th, at the Theatre Royal, Drury Lane, London, as Rosina in the musical comedietta of that name, for the benefit of her father, James Anderson.

DION BOUCICAULT and Agnes Robertson are playing "Arrah Na Pogue" at the Princess' Theatre, London.

A NEW SENSATION.—A performer calling himself "Paganini's Ghost" is performing in London. Paganini's Ghost is, in fact, no ghost at all, but simply a very clever artist—whose name does not appear in the play-bills or the advertisements—who, possessing some fancied resemblance to the great violinist, has improved the likeness by copying his peculiarities of dress and habit, and with an eccentricity more wonderful still, chooses to appear before his audiences in the unnatural glimmer of the lime-light.

BRIGNOLI does not seem to have ingratiated himself into Parisian favor. "The *France Musicale*, which praised him up at first in grand style, says:—"Brignoli is doing all he can to overcome the coldness with which the public receives him. We wish him a better chance at Covent Garden, where he is engaged for the next season."

A SIGNORA LOTTI is creating a sensation by her singing in Milan. She is said to be very pretty and of very humble origin, her mother having been the sweeper of the theatre in Mantua.

ARRAH-NA POGUE, Boucicault's new sensation, takes well with the patrons of the Princess' Theatre, London, where it was recently produced. It will, no doubt, soon be brought out at some of our own theatres, and will run through this country a most successful career. The scene of the story is laid in Wicklow, and the action is assigned to the period when the Irish rebellion of 1798 had become partially suppressed. An outlawed rebel, Beamish M'Coul, is introduced in the first scene as anxious to escape to France. To provide himself with the means of flight, Beamish calls in the aid of his tenantry to recover the rents of his confiscated estates, which have just been collected by the Government official. Force is resorted to, and, having possessed himself of the sums to which he considered himself entitled, Beamish conceals himself in a barn attached to the cabin of his foster-sister, Arrah Meelish, who has obtained the name of *Arrah-na-Pogue*, or Arrah of the Kiss, for a reason that is speedily explained. Some time before the pay commences, the peasantry had contrived a plan by which their favorite landlord, M'Coul, could escape; but, as every one was searched on entering the prison where Beamish was rigidly guarded, a difficulty arose in making him acquained with the details. Arrah, then a girl of 13, undertook to transmit the plan, which had been written on a small piece of paper. Rolling it up into a convenient form, she placed it into her mouth, and dexterously eluded the vigilance of the jailer by conveying it to her foster-brother in a kiss. From this period the escape of Beamish, which was due to her dexterity, has made her the idol of the tenantry, who have bestowed upon her the appellation which gives the drama its title. While Beamish is now concealed in the adjacent barn ready to take flight to the Continent, her lovey, Shaun, "the post," arrives, the long attachment that has subsisted between them being that day to be crowned by the wedding. Beamish, in gratitude for the past, has given to Arrah as a wedding gift a few bank notes, the result of the ready mode he has adopted of reclaiming his rents from the hand of the collector. These Arrah shows to Shaun as the fortune she brings to him as a wife, but how she acquired the sum is not communicated. Beamish hopes to emerge from his hiding place unobserved, when the gayeties of an Irish wedding are at their height; but when the jig and the jest are exciting the utmost mirth among the hilarious throng invited to the festivity, the cabin becomes surrounded by soldiers, and the officer in command announces that the collector of the rents has seen the missing notes in possession of Arrah. Shaun, who was driver of the post car which brought the official to the place, indignantly resents the accusation. Ignorant that Beamish is concealed in the neighborhood, knowing nothing of the robbery, and assured that Arrah is innocent of the charge, Shaun requests her to produce the dowery she has brought him. The bank-notes which were taken from the collector by Beamish, who gave them to Arrah, are thus found upon her. The young wife, terrified by the discovery, but unable to save her husband without betraying the confidence reposed in her by Beamish, is further appalled by the officer's demand that she should deliver up the stranger who has been seen speaking to her that day, and who is believed to have been long concealed in her cabin. Unable to reply, the evidence of her guilt is believed to be strengthened by the discovery of a frieze coat which is found on the premises; and Shaun and the peasants are equally compelled to suspect Arrah guilty of having had an interview with a secret lover. Shaun, gazing into the face of his new-made bride, reads however, nothing in her eyes to justify his momentary suspicions, and resolved to save her from reproaches, he first ascertains that the stranger has escaped, and then boldly proclaims the coat is his own, and that *he* was the mysterious visitor. This confession only adds to the difficulty in which he is placed; and, accused of the robbery, he is led from the scenes of the recent merry-making, while Arrah is torn from his embrace, with an anguish deepened by a knowledge of the sacrifice he has made for her sake. This closes the first act with a singularly strong situation; and, though the second and third acts are full of dramatic interest, it will be sufficient to mention in this place that they represent those stages of the action which show Shaun put on his trial, subjected to the penalty of death on being found guilty both of robbery and rebellion, and ultimately pardoned, partly owing to the surrender of Beamish M'Coul, who will not see another sacrificed for him, and partly through the active interposition of The O'Grady, a noble-hearted Irish squire and magistrate, whose sympathies are with the insurgents, though checked by the allegiance he owes the English Government. Though we have thus briefly dismissed the remaining details, it must not be imagined that an audience so stirred by the excitement of the first act is allowed to become indifferent to the development of the story. On the contrary, it is in the third act that the great, and, as it will no doubt be described, the "sensational" incident of the drama is placed. Shaun, in prison, hears the voice of Arrah, who has been permitted to remain on the summit of the tower beneath which he is to be led to execution. Tearing away the bars of the window of his cell, Shaun makes his way on to the outer ledge, and climbing up to the ivy which trails along the castle walls, he gains, in sight of the audience—by a well-contrived diorama effect managed with a sinking scene—the upper battlements. Here, looking down on a fine expanse of a moonlit sea, Arrah, with love-sustained energy but a lost hope, is still singing, (in the belief that he will be happier if he hears her voice. Mike Feeney, the collector and Government spy, who has been her accuser, and would be her second husband, comes to the same spot to maliciously enjoy the triumph of his position, and renew his odious protestations to the wife, who seems on the verge of widowhood. A mound of crumbling masonry draws his attention to the parapet. He sees Shaun rising to the summit, and is about to hurl him below, when he becomes himself the victim, and is sent headlong down to the sea, fortunately escaping, as it turns out, a death by the fall, which would only have been regarded as just dramatic retribution.

AMUSEMENTS.

BROADWAY THEATRE.

THIRTY-THIRD AND LAST WEEK OF THE GREAT COMEDIAN, MR. JOHN E. OWENS,

prior to the appearance, on April 17, of Mr. and Mrs. KEAN, in whose favor he will courteously suspend for eleven night only an engagement destined to traditional honors as the most triumphant in its unexampled duration, its popularity and its fame, which the genius of any actor has ever yet achieved.

POSITIVELY THE LAST WEEK
of Boucicault's Home Drama,
THE CRICKET ON THE HEARTH.
CALEB PLUMMER..... .....Mr. JOHN E. OWENS.
ON SATURDAY, April 15, 2 o'clock,
OWENS' LAST GRAND MATINEE.
EASTER MONDAY, April 17,
Mr. and Mrs. KEAN (ELLEN TREE) appear. Box sheet for the Keans now open.

THE HIPPOTHEATRON. Begins at 8.
NEW YORK CIRCUS.
MONDAY, April 10, and every evening. GRAND MATINEES WEDNESDAY and SATURDAY at 2½.
Unparalleled, unprecedented, unanimous and complete triumph of the New Grand Spectacular and Comic Pantomime,
THE FAIRY PRINCE O'DONOUGHUE, THE FAIRY PRINCE O'DONOUGHUE,
AND THE WHITE HORSE OF KILLARNEY,
with its gorgeous scenic, spectacular, equestrian and gymnastic effects, Grand Corps de Ballet, Amazonian Brigade, and wondrous tricks and transformations. A matchless ensemble of beauty and talent, and the greatest artistic triumph of the arenic age.
The Great Pantomime will be preceded by
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SEATS SECURED SIX DAYS IN ADVANCE during the run of the GREAT FAIRY PANTOMIME.

NIBLO'S GARDEN. Begins ¼ before 8.
Lessee and Manager..... ...WM. WHEATLEY.
SIXTH NIGHT
of an absolutely limited engagement of
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who will appear this TUESDAY EVENING, APRIL 11, 1865,
WEDNESDAY,
THE CORSICAN BROTHERS,
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will be repeated.
THE TWIN-BROTHERS,
W. WHEATLEY.
The Scenery, Harlequinade, and Appointments, of Great Splendor.
In preparation,
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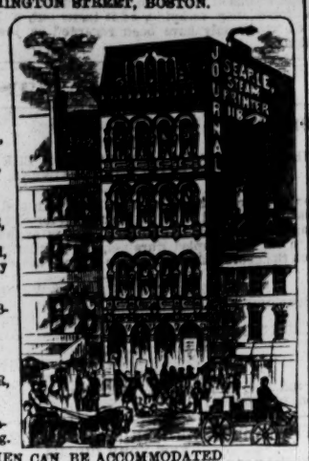

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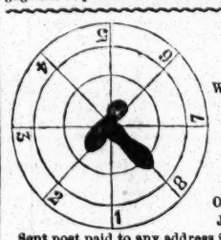

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CHARLEY SHAY'S QUINCUPLEXAL & CELESTIAL TROUPE,
now performing in the principal
HALLS AND THEATRES IN THE WEST
to the largest business on record, can be engaged by the
NIGHT, WEEK, OR MONTH,
by responsible managers, after the last of April. The company comprises
☞ TWENTY-ONE FIRST CLASS PERFORMERS, ☜
including the wonderful and only troupe of
REAL CHINESE JUGGLERS, SORCERERS,
AND KNIFE THROWERS IN THIS COUNTRY.
Also,
THE 1000 DOLLARS CHALLENGE DOGS,
THE EDUCATED TAN TERRIER, FANNY, AND THE COMIC DIMINUTIVE POODLE, CARRIE,
THE ACKNOWLEDGED PETS OF THE DOG CREATION.
THE QUINCUPLEXAL BRASS BAND, TEN IN NUMBER,
the finest Dresses, Apparatus, Newspaper Cuts, Lithographs, Posters and Pictorials, 8 sheets each, the
MOST ATTRACTIVE SHOW BILLS
in the United States.
THE CHINESE, THE EDUCATED DOGS, AND
NOTICE. THE BRASS BAND,
are a big card for some circus this coming season.
Further particulars can be had by addressing
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CASINO! CASINO!! CASINO!!!

Chestnut Street, above Sixth, Philadelphia,
OPENED FOR THE SEASON.
The proprietor would respectfully call the attention of the public and the profession to the fact that this is the
ONLY HALL OPEN IN PHILADELPHIA.
The acknowledged
GREAT VARIETY THEATRE OF THE AGE.
COMBINATION OF STAR ARTISTS,
whose professional abilities have been acknowledged by the press and the public in all the
PRINCIPAL CITIES IN AMERICA,
who appear nightly in a
MAMMOTE ENTERTAINMENT,
comprising BEAUTIFUL BALLETS, BURLESQUES, ETHIOPIAN ACTS, COMIC VOCALISM, PANTOMIMES, CLOG DANCING, GYMNASTIC, GEMS OF THE OPERA, MINSTRELSY, ETC., ETC.
GOOD PERFORMERS can always have good salaries by addressing as above.
42-tf JAMES PILGRIM, Stage Manager.

RETURNING TO THE NEW ENGLAND STATES

once more after a most brilliant and successful tour through the Lower and Upper Canadas, and the West
COMPETITION AND IMITATORS OUTDONE,
by the famous and gigantic
DUPREZ & GREEN'S MINSTRELS,
BURLESQUE OPERA TROUPE, AND BRASS BAND,
the model troupe of the world, consisting of twenty-five unapproachable, brilliant
ETHIOPIAN STARS,
admitted by the people and the press to be the leading, model organization of the world, far superior in every respect to all other travelling troupes in existence, the result of eleven years of experience, patronized by the fashion and elite of the entire continent.
THIS MAMMOTH CORPS
OF
DISTINGUISHED ARTISTS
will the present season visit the Canadas, the great west, New Foundland, the southern states, New Brunswick, Nova Scotia, the West Indies, and the entire New England states,
COMMENCING THEIR ELEVENTH ANNUAL TOUR
SEPT. 26TH, AT PROVIDENCE, R. I.

Manager...CHAS. H. DUPREZ	Musical Director.....C. A. Boyd
Vocal Director..Sig. G. Bidaux	Stage Manager.....J. E. Green
Leader Brass Band A. Bergeron	Agents..Sam Pond & F. Adams

Introducing to our extensive patrons an entire
NEW, ORIGINAL PROGRAMME EACH EVENING. 48

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MANAGERS AND ARTISTS
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All communications promptly and faithfully attended to by addressing FRANK EDWARDS,
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Opposite Wallack's Theatre, New York.

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GREAT WAR SHOW,
THE WONDERFUL STRATOPATETICON; OR, WALKING ARMY,
[From the Tremont Theatre, Boston].
The most thrilling of all modern miracles, embracing an astounding combination of
NINETY THOUSAND MOVING AND ACTING FIGURES,
models of Men, Horses, Animals, Ships, etc., vividly re-enacting the principal battles, both by Sea and Land, of the great Southern Rebellion.
MR. D. C. LA RUE,
the greatest of living Humorists, will appear at each exhibition in his very amusing and laughable Comic Parlor Entertainments, entitled "LA RUE'S OLIO OF ODDITIES."
Will visit Cincinnati, Louisville, Indianapolis, Toledo, Detroit, Chicago, Milwaukee, St. Louis, and St. Paul, Minnesota, during the season of 1865. 41-3m

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GREAT EASTERN TROUPE,
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We are prepared to negotiate with Ladies and Gentlemen of
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Name the Salary you want. Enclose no stamp, and consider silence a negative.
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Managers of First Class Theatres wishing to make Engagements with this young and popular STAR for six or more nights, will address JOHN A. CRABTREE,
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THE RISING STAR OF THE WEST,
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Consisting of
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THE GREATEST
AND BEST
COMPANY
EVER BROUGHT
TOGETHER
UNDER ONE
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ORGANIZED
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BEST RESOURCES.
EACH DEPARTMENT COMPLETE.
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VOCALISTS,
MUSICIANS,
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PANTOMIMISTS,
IN THE STATES.
THE
MAMMOTH
COMPANY
ARE NOW
ON A
SHORT
TOUR,
AND WILL OPEN
THEIR BEAUTIFUL
TEMPLE OF MINSTRELSY
On or about the
THIRD OF APRIL.
GENTLEMEN OF ACKNOWLEDGED ABILITY in the profession can secure
STAR ENGAGEMENTS
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THE GREATEST CONCENTRATION
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ARTISTIC COMIC TALENT
ever known in the world of amusement, under the direction of
THE ORIGINAL AND ONLY
TONY PASTOR,
The unequalled
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prior to their opening in this city. 48-tf

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HOUDIN
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After an absence of eight years from the stage, will appear in their
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A SPLENDID BRASS BAND AND
TRAIN OF ELEGANT WAGONS AND HORSES,
AT NEBRASKA CITY, N. T.,
THURSDAY, APRIL 20th, 1865,
And will appear in all the cities and towns on the Missouri river, as far South as Lawrence and Kansas during the coming season.
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